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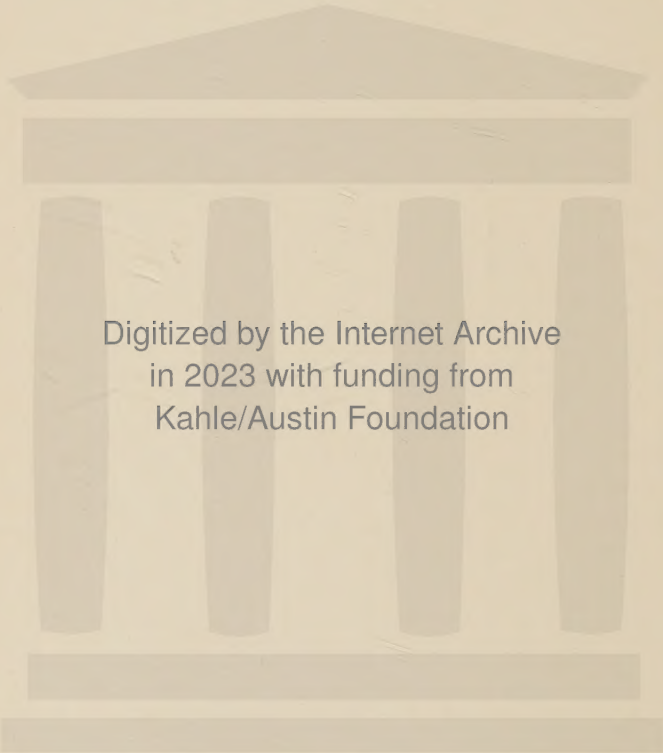
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PRONUNCIATION  
A PRACTICAL GUIDE TO  
AMERICAN STANDARDS

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PRONUNCIATION  
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AMERICAN STANDARDS

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CLEAR and accurate pronunciation is evidence of firm, decisive action and character; like a firm habit of walking. He who drags and shuffles and stutters with his feet is liable to drag, shuffle, and stutter with his tongue—and with his mind, his will, and his conduct; and *vice versa*. If you wish to stand squarely, and move surely among your friends, your duties, and your thoughts, begin with your pronunciation.—H. R. SHIPHERD: *Manual and Models for College Composition*.



## 1



## PREFACE

THIS book makes no claim to be a comprehensive guide to the pronunciation of all the words in the English language. Obviously nothing less than a pronouncing dictionary could do that. A pronouncing dictionary, however, is primarily a book of reference; this is primarily a book of instruction. Our aim has been to point out some of the features of good speech and to indicate some of the general principles governing pronunciation, or at least to discuss words in related groups. In particular we have discussed words which experience has shown us to be troublesome.

The book is not addressed to phoneticians. We have had in mind rather the layman who is conscious of defects in his speech and who wishes to correct them; and to this class probably every one who considers the matter at all will find that he belongs. We have, therefore, avoided the use of a technical vocabulary, to the end that the reader should require no knowledge of phonetics. Nor is the book put forward as a contribution to language study: it is after all only a compilation from accessible sources. The method of presentation, however, is new. It has been designed for those who are not themselves phoneticians; and they, we hope, will find the book useful.

Such a book surely requires no apology. Good speech is an essential part of the equipment of every educated man. It is a part of good manners, for the essence of good manners is to please. It is a part no less of a man's command over his fellows, for both in conversation and in public speaking good speech compels attention. It is at once a source of pleasure to the hearer, and a source of assurance and therefore of power to the speaker. And yet, judging from our experience with university students, we believe that there is widespread

ignorance and uncertainty in this matter. The book has therefore been written to fill a need which appears to us to be an urgent one.

We have not, however, set ourselves up as authorities in the matter of pronunciation. All that we have tried to do is to record as faithfully as possible the accepted usage of educated people at the present time. We have aimed at stating the facts—nothing more. To this end we have been guided in the main by Professor G. P. Krapp of New York and Professor Daniel Jones of London, each of whom is recognized in his own country as an authority on usage. The ordinary dictionary is not a wholly reliable guide in this matter, for lexicographers tend at times to give the pronunciations which they consider to be ‘correct’ rather than those which are actually in commonest use. We have, therefore, based our conclusions on the work of these two contemporary investigators, one an American and the other an Englishman—two men who may be taken as having recorded as accurately as possible the pronunciation current in their respective countries at this moment. Even so, however, it must be remembered, as they themselves point out, that the records they have compiled express only their own personal opinions with regard to present usage. This is unfortunately inevitable, for clearly nothing but a complete census of all speakers could establish what the usage with regard to any particular word actually is. Where pronunciations vary, as they frequently do, we have tried to give all the accepted variants. We have placed first the ones most generally accepted; but it should be remembered that in doing so we are trying to record facts, and that we are not expressing any opinion as to the desirability or otherwise of any particular pronunciation of a specific word or as to the superiority of any definite manner of pronunciation over any other. The pronunciations given are therefore not in all instances the ones which we personally prefer; they



are rather the ones which, so far as we can determine, are most generally in use among good speakers. The difficult question of a standard in pronunciation is briefly discussed in Chapters II and III. At least we may say that readers using the pronunciations recorded in this book will be speaking according to usage; but it does not follow that those who use variants not recorded by us are in all instances at fault. We should add that, of course, neither Professor Krapp nor Professor Jones is to be held responsible for our conclusions.

There remains the pleasant duty of acknowledging the assistance we have received from others: Mr. H. W. Fowler and the Clarendon Press for kind permission to adapt the admirably simple system of phonetic notation used in *Modern English Usage*; Mr. H. R. Shipherd and Messrs. Ginn and Company for kind permission to use as our epigraph a quotation from *Manual and Models for College Composition*; Dr. C. H. Grandgent for advice on special points; Dr. G. G. Sedgewick for help and advice throughout; Professor L. Robertson and Professor O. J. Todd for assistance with the chapter on Greek and Latin words; The Rev. C. H. Shortt for advice on the pronunciation of names from the Bible; Mr. R. Daniells and Mr. W. Robbins for painstaking work in compiling the index. It is a pleasure to record here our thanks for help freely and generously given. For the shortcomings of the book we alone are, of course, to be held responsible. In conclusion we would point out again our indebtedness to Professor Krapp and Professor Jones, to whose careful investigations we owe most of what may be found useful in the chapters that follow.

T. L.

F. C. W.

June, 1930.

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I

PHONETIC NOTATION

1. Phonetic transcriptions are given throughout the book in roman type and in parentheses, e.g. *man* (măn).

2. Vowels:

(ā) as in <i>mate</i> (māt)	(ǣ) as in <i>rack</i> (răk)
(ē) as in <i>mete</i> (mēt)	(ě) as in <i>reck</i> (rĕk)
(ī) as in <i>mite</i> (mīt)	(i) as in <i>rick</i> (rĭk)
(ō) as in <i>mote</i> (mōt)	(ö) as in <i>rock</i> (rök)
(ū) as in <i>mute</i> (mūt)	(ŭ) as in <i>ruck</i> (rŭk)
(ōō) as in <i>moot</i> (mōōt)	(ōō) as in <i>rook</i> (rōōk)
(ah) as in <i>bah</i> (bah)	(oi) as in <i>boil</i> (hoil)
(ow) as in <i>cow</i> (kow)	

(aw) has two values, one American and one English. The American (aw) appears as *aw* in *awe*, *saw*, &c., as pronounced in General American speech; the English (aw) appears as *aw* in *lawyer*, and as *o* in *more*, *pore*, *sore*, &c. [See section 97.] Where the symbol is used without comment, we imply that the American (aw) is heard in American speech, and the English (aw) in English speech.

(ə) represents the obscure vowel discussed below in sections 163, 164, and 169. It occurs, for example, in the unstressed syllables of *above* (əbŭ'v) and *sofa* (sō'fə).

3. Vowels modified by a following *r*:

(ār) as in <i>mare</i> (mār)	(ūr) as in <i>mure</i> (mūr)
(ēr) as in <i>mere</i> (mēr)	(ōōr) as in <i>moor</i> (mōōr)
(īr) as in <i>mire</i> (mīr)	(ar) as in <i>part</i> (part)
(ər) as in <i>pert</i> (pərt)	

4. This notation is by no means exhaustive. No attempt has been made, for example, to distinguish between vowel sounds when these differ in length but not in quality. All the vowels are slightly longer before voiced consonants, *b*, *d*, &c.,

than before voiceless consonants, *p*, *t*, &c., or when final. For the meaning of the terms 'voiced' and 'voiceless', see section 174. Compare (*ō*) *robe*, *roe*, *rope*; (*ar*) *pard*, *par*, *part*; (*ər*) *purred*, *purr*, *pert*; (*ōr*) *poured*, *pour*, *port*; (*ī*) *eyes*, *eye*, *ice*; (*ā*) *bad*, *bat*; (*ě*) *bed*, *bet*; &c. In each of these groups there is a slight difference in the length of the vowel. The quality of the vowel, however, is unaffected; and accordingly we use the same symbol to represent both the longer and the shorter form. Special attention should also be drawn to the fact that each of the following symbols represents two sounds: (*ē*), see section 62; (*ō*), see section 96; (*aw*), see section 97; (*ö*), see section 98. There are many other shades of difference in pronunciation which our system of notation is too broad to indicate. It is said, for example, that there are more than one hundred different vowel sounds in English. The attempt to indicate even one half of these by separate symbols would have rendered the notation far too complicated for the ordinary reader. Our failure to do so will hardly be a source of confusion. A few additional symbols are used for the transcription of words from French and German. These are explained in Chapter X.

5. The reader will observe that in the above table the letter *a* occurs in six different symbols, (*ā*), (*ă*), (*aw*), (*ah*), (*ār*), (*ar*); and that in each case it has a different sound value. Similarly the letter *e* occurs in three different symbols, (*ē*), (*ě*), (*ēr*); and the letter *o* in five, (*ō*), (*ö*), (*ow*), (*oi*), (*ōr*). It should be pointed out also that the symbol (*ū*) represents two sounds in combination, (*y*) and (*ōō*).

## 6.

## Consonants:

(g) as in <i>get</i> (gět)	(s) as in <i>set</i> (sět)
(j) as in <i>jet</i> (jět)	(y) as in <i>yet</i> (yět)
(ng) as in <i>singer</i> (sī'ngər)	(ng-g) as in <i>finger</i> (fī'ng-gər)
(th) as in <i>thin</i> (thīn)	(dh) as in <i>thine</i> (dhīn)
(sh) as in <i>wish</i> (wīsh)	(zh) as in <i>vision</i> (vīzhn)
(ch) as in <i>witch</i> (wīch)	



7. Where *n* and *g*, *d* and *h*, *t* and *h*, *s* and *h* come together but belong to different syllables the resulting sounds are represented respectively by (n-g), e.g. *inglorious* (in-glōr'ēəs), (d-h), e.g. *adhere* (ăd-hēr'), (t-h), e.g. *neatherd* (nē't-hərd), (s-h), e.g. *dishorse* (dis-hōr's).

8. The letter *c* is represented by (k) or (s); *q* by (k); and *x* by (ks) or (z). These letters, *c*, *q*, and *x*, are accordingly not used in the notation. The other consonant letters, *b*, *d*, *f*, *h*, &c., when used as phonetic symbols, represent their ordinary English values.

9. It should be pointed out that the symbol (j) represents two sounds in combination, (d) and (zh); and that similarly the symbol (ch) represents two, (t) and (sh). [Section 172.]

10. In English Received Pronunciation and in New England and Southern American speech the letter *r* is usually mute unless it is followed by a vowel sound in the same or in the following word. In our notation, however, we have thought it advisable to ignore this usage. Our doing so will cause no difficulty to those who are accustomed to slurring the *r*. On the other hand the omission of this *r* in our notation might, we feel, be a source of confusion to those who are accustomed to sound it.

11. The signs of stress, primary (') and secondary ("), are placed immediately after the vowel sounds upon which the stresses fall, e.g. *co''ndesce'nsion*. But where a vowel is modified by a following *r*, as in (*ār*), (*ēr*), &c., the sign of stress follows the *r*. Compare *historian* (hīstōr'ēən) and *historic* (hīstō'rik). [See sections 136 *et seqq.*]

12. The following abbreviations are used:

- n.* noun
- v.* verb
- adj.* adjective
- adv.* adverb
- dial.* dialectal

*Am.* General American, that is the cultivated speech of New York, the Middle West, the Western States, and Canada. [See Chapter III.]

*Eng.* English Received Pronunciation, that is the speech of the great English public schools, the English Universities, and the English learned professions, with which may be included with modifications the cultivated speech of the New England States and of the American South. [See Chapter III.]

13. The words listed in Chapter IV are grouped by sounds. Section 46, for example, reads in part as follows:

(ā) or (ah)

accolade

amen (*Eng.* ah or ā)

armada

candela'brum (*Eng.* ah)

charade (*Am.* ā; *Eng.* ah)

This means that both (ā) and (ah) are heard for the marked vowels of these words; and that, except where otherwise stated in the comments on individual words, the sound (ā) is the one most widely used. Where a word is listed without comment, it is implied that American and English usage agree. Where comments follow individual words, these indicate variants from the general heading under which the words appear. Where alternative pronunciations are given, whether in the general heading or in a comment, *the one most widely sanctioned by present usage is given first*. The same general principles govern the grouping of words and the notation used in the other chapters.

## II

### GOOD SPEECH

14. Good speech is not entirely a matter of pronunciation, that is of delivering the proper vowel and consonant sounds of each word with proper stress. Indeed, pronunciation itself is perhaps not so important a feature of good speech as the modulation of the voice, the articulation of individual sounds, and the intonation of sounds in combination. These are matters which it is not possible to discuss satisfactorily through the medium of the printed page; but it is necessary nevertheless to say something about them.

15. The first requisite of good speech is obviously a pleasing voice. This unfortunately is to a great extent a natural gift. It is within the power of every one, however, to improve his voice in some measure by a study, preferably under a good teacher, of the art of voice production. Indeed for the public speaker an intelligent understanding of the vocal organs and of their powers under different circumstances is indispensable. Such a study will also rectify bad habits in modulation, articulation, and intonation.

16. We are not able here to discuss these matters in detail. One or two general hints, however, may be given. It is well, for example, at least in public speaking, to cultivate the lower tones of the voice rather than the higher. The lower tones are more resonant than the higher. Not only therefore do they carry farther; they are also more pleasing to the ear. Another important advantage of using the low tones is the fact that they impose less strain upon the speaker than the high tones; and the public speaker should always avoid every suggestion of effort, since any tension in him at once communicates itself to his audience. It is possible, of course, for every one to cultivate the lower tones of the voice. He can increase the resonance of his speech sounds by practising such exercises as are employed by teachers of voice production.

17. It is possible, also, for every one to rectify careless habits of articulation. By careless articulation is meant the failure to give *sounds*, not necessarily *letters*, their proper values. It sometimes leads to the omission of sounds altogether, as, for example, in such slovenly monstrosities as (wəjəsā') for *What did you say* and (wāryəgō'in) for *Where are you going*. Careless articulation is perhaps the chief speech defect to be found on this continent; it lies in fact at the root of most of the faulty speech that one hears. Fortunately it is an easy matter for any one to improve himself in this respect. The following suggestions to this end may be found helpful:

i. He should practise the careful and deliberate reading aloud of good verse and good prose.

ii. He should not attempt to speak more rapidly than his vocal organs will allow. This is especially important in reading aloud in public, when there is always an insidious temptation to read more rapidly than is consonant with the comfort and ease of those who are listening.

iii. He should cultivate the vigorous use of the vocal organs themselves. The lips and the tongue should be moved energetically for the consonant sounds; the lips should be fully rounded for the *o* and *u* sounds; and the vibration of the vocal chords, especially during the utterance of stressed vowels, should not be cut short.

iv. He should practise difficult words and difficult combinations of words, such as, *i'ntegral*, *pe'remptorily*, *di'sciplinary*, *autho'ritative*, *de'dicatory*, *ina'pplicable*, *irre'-fragable*, *Peter Piper picked a peck of pepper*, &c.

v. He should constantly watch his speech in ordinary conversation and make sure that each syllable is given its proper value in such words as *cru-el*, *di-a-mond*, *di-a-ry*, *ide-al*, *mo-ral*, *po-em*, *po-et*, *quar-rel*, *re-al*, *tow-el*, *tri-al*, *vi-o-let*. Conversely he should aim at a crisp articulation



of such words as *elm* (ělm, *not* ě'ləm), *film* (fĭlm, *not* fĭ'ləm), *realm* (rělm, *not* rě'ləm), *athlete* (ǎ'thlēt, *not* ǎ'thəlēt).

vi. He should listen with attention to careful speakers.

18. There are two other speech defects very common on this continent about which a word or two should be said. These are drawling and nasality.

19. By drawling is meant a 'slow and dragging speech'. It is caused by the undue protraction of individual sounds, especially of unstressed vowel sounds, and the consequent levelling out of the stresses. This in turn implies an absence of tune or intonation in speech, for the voice of one who drawls does not rise or fall to any great extent but maintains an even pitch. The effect is perhaps not altogether displeasing; but since it is a local speech peculiarity it is to be condemned. The monotonous sing-song which results is especially fatal to the effective rendering of verse. What should be aimed at in speech is an utterance which is crisp without being affected and mincing, and which is tuneful and various rather than monotonous and level. [See further, section 27 vii.]

20. By nasality, or 'nasal twang' as it is usually called, is meant the giving of a nasal quality to vowel sounds. This happens when the breath is allowed to pass through the nose as the vowels are pronounced. It is usually the result of a habit of lazy articulation; and it is, therefore, often associated with the tendency to drawling discussed in the last section. It can be cured by making the articulation more crisp and by practising isolated vowel sounds, especially the (ow) sound in *fowl*, care being taken at the same time to keep the sounds pure. It need hardly be said that nasality is very unpleasant to the cultivated ear, for there are in fact no nasalized vowels in English.

21. We come finally to pronunciation itself, which is the main subject of this book. Most faulty pronunciation is due, strange to say, to the universal practice of reading which is

characteristic of our time. There is a natural tendency, for example, to pronounce an unfamiliar word in the way it is spelt. Thus one hears *automa'ton*, by analogy with *auto-mo'bile*, for *auto'maton*; *dis-hevel* for *di-shevel*; *pots-herd* for *pot-sherd*; *ribald* for *řibald*; *comprö'mise* for *co'mpromise*, &c. There is a tendency also to pronounce even familiar words exactly as they are spelt. This is especially marked when the speaker attempts to articulate clearly, with the mistaken notion that clear articulation means giving full value to every letter rather than to every sound. Thus one hears *omelette* as (ö'mälët) instead of (ö'mlët), *often* as (aw'ftən) instead of (awfn), *forehead* as (fö'r'hëd) instead of (fö'řid) or (fö'řëd), *forecastle* as (fö'r'kästl) instead of (föksl), &c. Finally, there is a tendency to mispronounce familiar words through the failure of the speaker to identify words which he commonly hears with the same words in print. He then adopts a spelling pronunciation. This tendency sometimes leads to amusing results as in the not uncommon case of those who think that *misled* is the past tense of a verb *misle* and pronounce it as (mizld) or as (mizld). Similarly *aw-ry* is sometimes heard for *a-wry*. On the other hand words are sometimes mispronounced because the speaker fails to observe the spelling carefully. Then we get such mispronunciations as *accompanēist* for *accompanist*, *articifer* for *artificer*, *asteriks* for *asterisk*, *carburättor* for *carburëttor*, *casua'lity* for *ca'sualty*, *direlict* for *derelict*, *geneology* for *genealogy*, *Halleluljah* for *Hallelujah*, *hunderd* for *hundred*, *mischie'vious* for *mi'schievous*, *revelant* for *relevant*, *villian* for *villain*, *voilet* for *violet*.

22. We have condemned some of the pronunciations cited above as bad. The reader will naturally inquire by what authority this is done. It must not be thought that we have in this book arrogated to ourselves the functions of a judge, condemning some pronunciations as 'incorrect' and recommending others as 'correct'. To do this would be at once presumptuous, arbitrary, and useless: presumptuous, for

obviously only an authority properly constituted can assume such functions; arbitrary, for it frequently happens that one pronunciation of a word has as good a right to acceptance as another; and useless, for not even a professor can stay the tide of phonetic change. Students of language, therefore, never pass judgement by using the terms 'correct' and 'incorrect'. All they do—all they can do—is to record what in their opinions is the prevailing usage among the good speakers of their day. To this usage the term *good use* is applied. And *good use* is by common agreement the only standard that can possibly be set up in such a matter as pronunciation.

23. *Good use*, however, is not itself rigidly fixed. It is not in all particulars the same to-day as it was even ten years ago; it changes in fact almost from day to day. It changes also from place to place, for it is obviously not at this moment the same in London as it is in New York. How then are we to determine what constitutes *good use* in a specific case? Before we can answer this question we must discuss the varieties of English speech.

### III

#### GOOD-USE

24. This is not the place to discuss at length all the varieties of English speech. It will be sufficient to remind the reader that they exist and to indicate quite broadly what they are. These varieties are determined by four factors: locality, time, the degree of literacy possessed by the speaker, and the aim of the speaker at the moment.

25. The factor of locality is perhaps the one most easily recognized. In England, in America, in Australia different varieties of spoken English may be heard. Different varieties may be heard also within the boundaries of one country. In England itself speech varies, on the lower levels of culture at any rate, with almost every county; on the higher levels it varies between North and South. In America the speech of the New England states differs from that of the Middle West, and the speech of the South differs from both.

26. These varieties may be broadly grouped into two great divisions. On the whole it may be said that the cultivated speech of the New England states with Boston as their centre and to some extent also the speech of the American South approximate to what in England is now known to phoneticians as Received Pronunciation, that is the usage of the great public schools, the Universities, and the learned professions. On the other hand the cultivated speech of New York, of the Middle West, of the Western States, and of Canada, usually called General American, approximates to what in England is known as Northern English. In the chapters that follow, the term English applied to certain pronunciations means English Received Pronunciation, and the term American, General American. It must be remembered, however, that such terms as these cannot be used with

scientific precision. Pronunciation is not fixed within the confines of any single locality; nor does any single individual consistently speak according to either the one or the other of these standards. It should be remembered also that we are discussing cultivated speech only; and that, therefore, when we use such terms as New England, Southern American, Northern English, we do not include the various uncultivated speech forms which are characteristic of the localities suggested by these labels.

27. It may be useful at this point to tabulate some of the main differences between these two varieties of speech—the English and the American:

i. In English Received Pronunciation the use of the (ah) sound in such words as *path*, *bath*, *grass*, *past*, &c., is universal. [See section 55.] The (ah) sound seems to be established also in New England speech; but in General and Southern American, as in Northern English, the (ä) sound is more common, except in a few words like *father*, *psalm*, *alms*, *calm*. Many educated speakers on this continent attempt a compromise between the two sounds.

ii. In England generally there is a tendency to the use of the sound (ī) in such words as *direction*, *civilization*, and *organization*, and in words in *-ile*, such as *agile* and *docile*. New England and Southern speech do not seem to approximate to that of England in this respect; in General American the (i) sound is almost universal. [See section 90.]

iii. In English Received Pronunciation there is a growing tendency, in a great variety of words, to the use of the rounded vowel (aw) as heard in *lawyer*. This sound is now heard in words as different as *walk*, *chalk*, *water*, *wrath*, *laud*, *haunt*, *cross*, *soft*, *brought*, *naught*, *haul*, *broad*, *law*. In New England speech the sound is not universal in all these words; in General American the vowel used is either the American (aw) or (ö). [See sections 97, 99, and 105.]

There is a difference also between the English and the American renderings of (ö). [See section 98.]

iv. Good English speakers are careful to sound a full *u*, that is (yōō) not (ōō), when the sound is stressed and follows (d), (n), (t), as in *duke, duty, new, student, studio, &c.*; when it follows (l) not preceded by a consonant, as in *lure, lute, &c.*; and when it follows (s) or (z), as in *assume, presume, &c.* In American speech generally, including that of New England, the (ōō) sound is heard in all these words, even, in spite of academic and dictionary authority, where it follows (d), (n), (t). [See sections 123-9.] In Southern American speech, however, the full (ū) sound is usually heard after (d), (n), (t).

v. In English Received Pronunciation there is a general tendency to slur the sound of *r*, unless the *r* is followed by a vowel *sound* in the same or in the following word. In such words as *hard* and *market* the *r* is normally silent; and in *better, here, and are*, when the following word begins with a consonant. New England and Southern American speech resemble English Received Pronunciation in this respect. In General American, however, as in Northern English, Scotch, and Irish, this *r* is universally heard.

vi. There is a further difference between these two forms of speech in the handling of the vowels when these are followed by *r*. In English Received Pronunciation all the long vowels are modified by the insertion of the obscure (ə) before the *r*. When the *r* is slurred as in *fear*, this (ə) becomes very marked; but it is also present when the *r* is sounded, as in *fearing*. In American speech, on the other hand, this (ə) is never prominent, except after (ī) and (ow); usually it is absent altogether, and by way of compensation the vowels are lengthened. [See section 139.] Furthermore American speakers in general are inclined to substitute (ōr) for (ör) in such words as *forest, foreign, forehead*. [See sections 144 and 158.] There is also great uncertainty



in America with regard to the value of the stressed vowels in *squirrel*, *stirrup*, &c., and in *hurry*, *worry*, &c. In English Received Pronunciation the words in the first of these groups have (i), and the words in the second (ü). [See sections 144, 145, and 162.]

vii. In English speech there is a tendency to place a very heavy stress upon accented syllables, and in consequence unstressed vowels are either reduced to obscure sounds or elided altogether. American speech, on the other hand, is more slow and deliberate. The stresses are levelled out and all syllables have almost the same value, with the result that unstressed vowels are not obscured to the same extent as they are in English speech, and in long words syllables which in English speech are elided altogether receive secondary stress. Thus *vacation* (*Eng.* vəkā'-) often becomes (vākā'-) in America; words in *con-*, e.g. *conducive* (*Eng.* kən- or kn-), are often pronounced (kōn-); and the unstressed *lo-* in *location* often retains the full diphthongal (ō) sound where English speakers use the pure *o* sound. [See section 96.] It was apparently this peculiarity of American speech that Dickens had in mind when, in *Martin Chuzzlewit*, he represented the American pronunciation of *consider* and *location* thus: *con-sider*, *lo-cation*. Note also *medicine* (*Eng.* mēdsn; *Am.* mē'dīšn). In the following words in *-ary* and *-ory*, *military*, *necessary*, *ordinary*, *oratory*, *preparatory*, *territory*, English speakers incline either to reduce the *a* and the *o* to the obscure (ə) or else to elide them; while American speakers give them secondary stress and therefore full value. The words in *-ery*, on the other hand, display no such general tendency, although in the following words, especially in English speech, the *e* is sometimes slurred, *cemetery*, *imagery*, *monastery*. Note also *interesting* (*Eng.* ĭ'ntrəstīng; *Am.* ĭ'ntərə'stīng), *laboratory* (*Eng.* lā'brətrē, ləbōr'ətrē; *Am.* lā'bərətōr'ē), *extraordinary* (*Eng.* ĕkstrōr'dnrē; *Am.* ĕ'kstrəōr'dīnār'ē), *infinitesimal* (*Eng.* ĭ'nfnītē'sīməl; *Am.* ĭ'nfnītē'sīməl).

Connected with this English habit of slurring unstressed vowels and therefore of reducing the number of syllables in a word is the tendency to substitute the consonant (y) for the vowel (ē) after (b), as in *dubious*, after (d), as in *odious*, and after (zh) and (z), as in *ambrosia* and *glazier*. This method of pronunciation is sometimes met with in America; but it is commoner in England than on this continent. [See sections 180 and 192.]

viii. The greatest difference between English and American speech, however, is a matter of intonation, that is of variation in musical pitch. This difference cannot be satisfactorily described on the printed page; but it may be said broadly that the Englishman uses a greater variation in pitch than the American, that is to say that the tunes in his speech are more prominent than those in American speech. It is this in fact that gives to the speech of the Englishman its unmistakable quality. It is connected, of course, with the tendency to heavy stressing last mentioned. In the reading of verse it is obviously a matter of some importance.

28. As between these two varieties of speech, many would say that English Received Pronunciation, with which New England speech may be loosely grouped, is the more beautiful. It may at least be said that this speech form has certain advantages over General American. Its characteristic vowels, (ah) and English (aw), are more resonant in tone than the corresponding vowels in General American, (ă) and American (aw), with the result that they are richer in effect. The more various intonation of English Received Pronunciation also contributes to make it pleasing. For these reasons, no doubt, and perhaps also because it is felt to be more highly cultivated than the other form, it has been adopted as the speech of the stage both in America and in England. It was difficult, for example, to detect any difference whatever, whether in pronunciation or intonation, between the speech of John Barry-

more and that of the English actors who supported him in his London production of *Hamlet*.

29. We do not, however, advise any one who has not already acquired the speech characteristics of English Received Pronunciation in a natural way to attempt to acquire them artificially. We believe that an irritating affectation will surely result from any such attempt. To this general statement we would make exceptions in favour of cultivating a more various intonation in speech than is commonly used in General American, and a more general use of the (ah) rather than the (ă) sound in such words as *path*, *grass*, *past*, &c. Where the (ă) sound is used in these words we urge that it be neither drawled nor nasalized.

30. The differences between English Received Pronunciation and General American have become established, and *good use* therefore recognizes them. Where these two forms of speech differ it cannot be said that either is 'correct' and the other 'incorrect'. Both are in fact 'correct'. All that can be said is that *good use* itself varies. Accordingly in the chapters that follow we have impartially given both the English Received and the General American pronunciations where these differ. The only advice we would offer to the reader is that he should be as consistent as possible; and that, therefore, he should definitely adopt either the one or the other as his standard. Apart from these differences it may be said that the speech of educated English-speaking people everywhere does not materially vary: that is to say, for the vast majority of words the factor of locality does not operate, and *good use* is, therefore, the same all over the world.

31. The time factor also plays an important part in the development of varieties of spoken English. English is a living tongue; and there is no more significant sign of its vitality than the fact that it is constantly changing. It changes almost daily, for it is as hospitable to new pronunciations as to new words and to new spellings and new meanings of old

words. The time factors making for change are many. There is first of all the operation of phonetic laws. One result of this has been the comparatively modern tendency in English Received Pronunciation to slur the sound of *r* unless it is followed by a vowel sound. Another result, within the last sixty years, has been the change of the (ah) sound in the -*aun*- words, e.g. *haunt*, *vaunt*, *paunch*, to (aw). A more tangible factor is the influence of spelling. This has become steadily more powerful as the reading habit has become more general; and there can be no doubt that spelling is to-day profoundly affecting pronunciation. A century ago, for example, the initial *h* in *humble*, *hotel*, *hospital*, *humour* was silent; to-day, by reason of the influence of spelling, it is commonly heard in all these words except perhaps *humour*. For the same reason the *n* in *kiln*, formerly silent, has now become a part of the spoken word; *again*, formerly always pronounced (ægě'n), is more and more receiving the pronunciation demanded by the spelling; the *g* in the common -*ing* suffix, formerly silent, is now universally pronounced by good speakers; *odious*, at one time pronounced (ō'jəs), is now pronounced as it is spelled, and similar words like *educate* are beginning to follow suit. [See section 129 i *note*.]

32. It would clearly be an impossible undertaking to attempt to modify the operation of such forces as these. Fortunately it is not desirable to do so, for most of these changes have come about in response to definite needs, and it can hardly be doubted that as a result the English language has grown in power and beauty. But this fact makes the work of the student of language exceedingly difficult. He has of necessity to deal with a constantly shifting material. It is impossible for him, for example, to determine the exact moment when a new pronunciation has come to be accepted; and often, therefore, he must recognize the fact that one word may be pronounced in several ways. Hence it is that no one can take it upon himself to state categorically that a certain

pronunciation is 'correct' and another 'incorrect'. For the same reason a dictionary even ten years old can hardly be taken in all particulars as a reliable guide to pronunciation.

33. The changes mentioned in section 31 are to-day recognized by *good use*. But it must be remembered that, as has been pointed out in section 32, *good use* at a given moment is always difficult to determine. All that one can say is that, so far as the element of time is concerned, *good use* ideally means present usage.

34. The third factor operating to produce varieties of spoken English is the degree of culture possessed by the speaker. The influence of this factor is powerfully enforced by that of locality. When we leave the upper strata of society and pass to the lower, the differences not only in pronunciation, but also in diction and idiom, become more and more marked. At the lowest point it may be doubted whether two speakers using widely different dialects would be intelligible to each other at all, although each of the parties to the conversation may be speaking what he considers to be English. Probably every one will agree that, since the object of using language at all is communication, such differences in speech ought to be condemned.

35. But it must not be thought that dialectal or local speech is in itself bad. It has been well said that 'a dialect is not a degraded literary language; a literary language is an elevated dialect'. And indeed some dialectal forms of English speech, for example Irish, Scotch, American negro, are pleasing and even beautiful. It would undoubtedly be a loss to stamp these out for the sake of a scientific uniformity. Fortunately it is not possible to do so. But even these are not recognized by *good use*, for the very reason that they are local. That this is right will be apparent at once when one considers a speaker on the public platform or a Shakespearian actor using such dialectal forms as the following: Cockney, *nothing* (nah'fingk), *lady* (lī'dē), *go* (gow), *away* (əwī'), *out* (aht); New York, *bird*



(boid), *first* (foist); Irish, *time* (toime), *learn* (larn), *killed* (kilt); American Negro, *there* (dahr), *them* (dēm), *both* (bōf), *breath* (brěf); miscellaneous, *sofa* (sō'fē), *once* (wūnst), *across* (əkrō'st), *such* (sěch), *again* (əgī'n), *sauce* (sās), *boil* (bīl).

36. From the point of view of literacy *good use* is determined by the speech of educated and cultivated people. Just as in matters of idiom, grammar, and diction, we bow to the authority of 'good writers', so in matters of speech we follow the example of those whom we acknowledge to be 'good speakers'. But it must not be thought that the terms 'educated' and 'cultivated', above used, necessarily have social connotations. Good speech is not the prerogative of any social class; it is, or should be, the prerogative of everybody. Here, another practical difficulty arises. How are we to decide who the 'good speakers' are; and, having done that, since *good use* is a matter of majority usage, how are we to count heads? In England the matter is comparatively simple. The public school man, the Oxford and Cambridge don, the professional man—all these are recognized as 'good speakers', and all use a speech which is relatively uniform. And the British Broadcasting Company, recognizing its responsibility for good or ill in this matter, has called in a strong committee, including such men as Sir Johnston Forbes-Robertson, Professor Daniel Jones, and Mr. Bernard Shaw, to determine the speech forms of its announcers. In the United States and Canada, on the other hand, the matter is more complicated. We have on this continent no definite class of men or women who may be called 'good speakers', unless it be the professional actors of good standing. Certainly it will always be found an interesting and instructive exercise to listen attentively to the speech of a Barrymore or of an Arliss. No doubt also it is safe to follow the advice of an expert like Professor G. P. Krapp, as we have done in this book. The radio, which is, of course, the most potent influence of all, has not yet realized its responsibilities,



although signs are not wanting that the time will come when no radio announcer will be employed who is not recognized unequivocally as a 'good speaker'. The 'talking movie', on the other hand, is fully alive to the importance of this matter; and Hollywood has not been slow to import a large number of teachers of voice production and pronunciation for the purpose of instructing the 'movie' actor.

37. The problem of good speech then has both a theoretical and a practical side. Theoretically it is not difficult to define what constitutes good speech: good speech will be a form of speech in which the various factors making for change are as far as possible eliminated—a speech which is not local but universal, neither old-fashioned nor new-fangled but present, not illiterate but cultivated. Practically, however, the matter is not so simple, for good speech depends on *good use*, and *good use* varies. Furthermore the forces making for variety of pronunciation are as vague and uncertain in their operation as they are powerful. From the point of view of locality, as we have seen, we must recognize at least two standards—English Received Pronunciation with which may be grouped New England speech, and General American with which may be grouped Northern English. From the point of view of time we must face the fact that *good use* is constantly changing. From the point of view of literacy we must acknowledge that we can neither determine what constitutes a good speaker, nor, if we could do this, determine how a majority of good speakers would pronounce a given word.

38. Unfortunately we cannot always be sure of arriving at useful conclusions with regard to *good use* by reasoning about it. *Good use* is based, not on reason, but on convention. And accordingly neither spelling, nor etymology, nor analogy, has necessarily any bearing on the matter. Spelling, as we have already seen, is positively misleading. Etymology and analogy are treacherous guides here as elsewhere. To argue by etymology and analogy that the word *schedule* should be

pronounced (skě'dūl) because the symbol *ch* stands for the Greek letter *chi*, which in English usually has the value of (k), is quite irrelevant. What determines pronunciation is usage; and in this instance American usage favours (skě-), and English usage (shě-). Similarly it might be argued by analogy that we ought always to give the (ā) sound in *datum*, *status*, and *stratum*. American usage, however, while it recognizes the (ā) sound in these words, prefers the (ǎ) sound; English usage recognizes the (ā) sound only. In these instances, as it happens, usage is clear. But where usage is not clear, nothing short of a census can determine what it is; reasoning will not help us. This being so, all we can do is to recognize the variants commonly in use.

39. There is another important speech variation about which it is necessary, in conclusion, to say a word. Good speakers do not themselves always use the same pronunciation. Their pronunciation varies with the aims they have in view. A cultivated speaker uses in a public address a pronunciation different from that which he uses in ordinary conversation. The latter is more negligent; there is in it a tendency to the slurring of all unstressed syllables, to the substitution of the obscure (ə) and (i) sounds for all unstressed vowels, and to the omission of consonants in unstressed syllables. Thus in rapid conversation *has* and *him* and *his*, unless they are stressed, lose their *h*'s; the *t* drops out of the combinations *must go*, *sit down*, *next day*, &c.; the *d* disappears from *kindness*, and the *t* from *postman*; *that* becomes (thət), *and* becomes (n), and *of* becomes (əv). These are called the 'weak' forms of these words. [See section 169.] These forms are not sanctioned by *good use* in formal speech; but they are sanctioned in conversation both in England and in America. Accordingly to speak in the drawing-room with the deliberate precision that is demanded on the public platform is rightly condemned as fussy and pedantic. A public address, however, is in its nature formal: a certain

formality in pronunciation is, therefore, justifiable; it is necessary also out of regard for the comfort of one's audience.

40. In what follows it is the public address that we have had chiefly in mind; and in our lists of words we have accordingly ignored the 'weak' forms. The formal pronunciation is the one that must be learned, for a person cannot be sure of speaking correctly in conversation unless he knows what would be demanded in formal utterance. Perhaps it is well to remind the reader here that in conversation as elsewhere he should seek the just mean. In formal speech it is probably not possible to adopt an articulation that is too deliberate; every sound, not of course every letter, must as far as possible be given its proper value. In conversation, however, a too great precision is not desirable. But, on the other hand, we should not allow ourselves to lapse into the slipshod and the slovenly. We must seek the middle way between the slipshod and the studied, between the slovenly and the pedantically precise.

## IV

### THE VOWELS

*Note:* The words listed in this chapter are grouped by sounds, not by letters.

41. Compared with other European languages English presents in its vowel sounds great difficulty of pronunciation to the uninitiated speaker who attempts to infer sound from printed letter. The fact that each of the five vowel symbols may indicate one of three or more vowel sounds is alarming enough. It is complicated by a lack of correspondence between the letters commonly used to represent long and short forms of the same vowel sound. Though the short sounds corresponding most closely to ( $\bar{a}$ ) and ( $\bar{e}$ ) are ( $\check{e}$ ) and ( $\check{i}$ ) respectively, the correspondence is to the ordinary English speaker not nearly so clear as in the case of ( $\bar{o}$ ) and ( $\bar{oo}$ ), for example. He will admit ( $r\bar{o}om$ ) and ( $r\check{o}om$ ) as two reasonable pronunciations of *room*; but it is another thing to find ( $\bar{a}t$ ) and ( $\check{e}t$ ), ( $\text{ə}g\bar{a}'n$ ) and ( $\text{ə}g\check{e}'n$ ), ( $b\bar{e}n$ ) and ( $b\check{i}n$ ), as variants for *ate*, *again*, *been*. So when a Scotchman lengthens *sick* to ( $s\bar{e}k$ ) it probably sounds to most of us much more irregular than the actually irrational pronunciation of *Italian* as ( $\text{it}\check{a}'ly\bar{e}n$ ), simply because ( $\bar{i}$ ) and ( $\check{i}$ ) are represented commonly by the same letter while ( $\bar{e}$ ) and ( $\check{i}$ ) are not. Further trouble is caused by a peculiarly English tendency to reduce unstressed vowels, whatever their origin, to obscure sounds. Thus the unstressed vowels in *village*, *because*, *carrot*, *syrup* are not ( $\check{a}$ ), ( $\check{e}$ ), ( $\check{o}$ ), ( $\check{u}$ ), but ( $\check{i}$ ) in the first two words and ( $\text{ə}$ ) in the last two. [See sections 163-9.] Again, a following *r* will change the character of a preceding long vowel; compare *mate* and *mare*, *mote* and *more*, &c. [See sections 136-62.] In the present chapter we discuss the vowels in order.

( $\bar{a}$ ), ( $\text{ah}$ ), and ( $\check{a}$ )

42. Normally in English the letter *a* represents three sounds: that of ( $\bar{a}$ ) in *mate*, that of ( $\check{a}$ ) in *rack*, and that of

(ah) in *bah*. The sound of (ā) in *mare*, that of (ar) in *part*, and that of (ǎ) followed by r, as in *carry*, will be discussed in sections 136 *et seqq.*

43. The first of these sounds (ā) is actually a diphthong, a combination approximately of (ě) and (ē). Some dialects substitute a prolonged (ě) for the double sound. The representation of (ā) by the first letter of the alphabet is a mode of spelling peculiar to Modern English, and a failure to recognize this sound is often due to a doubt as to whether a borrowed word is still a foreigner or has been thoroughly anglicized. The (ā) sound is correct for older Latin borrowings like *mater*, and for older borrowings from French, Spanish, or Italian, like *tornado*. The (ah) sound, of course, should be expected in fairly recent borrowings like *tomato*, *charade*; though American speakers regularly give the (ā) sound in both these words.

44. The battle between (ah) and (ǎ) has been waged from prehistoric times to the present day. The vogue of (ǎ) during the seventeenth and eighteenth centuries, when traditions of speech were established in the American colonies, is responsible for one of the peculiarities of American pronunciation. In General American the (ǎ) sound is universally heard before *f*, *nc*, *nt*, *ss*, and *th*, as in *half*, *dance*, *can't*, *pass*, and *path*, where an Englishman commonly uses the (ah) sound. [See section 55.]

In the lists hereafter given in this chapter we have grouped a number of troublesome words according to the sounds usually given to the vowels that cause difficulty.

Here and elsewhere throughout the book, when alternative pronunciations are given, the first, as explained in section 13, is to be taken as the one most widely used.

45.

(ā)

ague (ā'gū)

bass ('voice')

apparatus

bastinado

aye ('ever')

cambric

dais (dā'is or dās)	masquera'de (mäsk-)
flagrant	phaeton
gaol (j)	satrap
geisha (g)	scabies (skā'bēēz)
grava'men	simula'crum
grima'ce	tornado
halfpenny ('lf' silent)	ultima'tum
heinous	yea
ignora'mus	

## 46.

## (ā) or (ah)

accola'de	desperado
amen (Eng. ah or ā)	grave ('accent', Am. ā)
armada	promenade (Eng. ah)
candela'brum (Eng. ah)	tirade (Am. tīrā'd, tī-; Eng. tīrā'd, -ahd)
charade (Am. ā; Eng. ah)	tomato (Eng. ah; dial. ā)
cica'da (Am. ā; Eng. ā or ah)	vira'go (vīr-)

## 47.

## (ā) or (ă)

apricot (Eng. ā)	patent (usually ā; but in 'letters patent' ă, and in 'patent leather' Am. ă, Eng. ā)
aviation (Am. ā)	
aviator (Am. ā)	
calyx	patriot
Gaelic	patron, -ess
gratis (Eng. ā)	patronage, patronize (Eng. ă)
implacable	phalanx (Eng. ă)
matricide	saline (adj. -īn)

## 48.

## (ā) or (ī)

The following words have (ā) when used as verbs, and (ī) when used as nouns or adjectives:

advocate (n. ī or ā)	associate (n. ī or ā)
aggregate (n., adj. ī or ā)	degenerate
alternate (see section 226)	delegate (n. ī or ā)
appropriate	deliberate
approximate	designate (z; adj. ī, ā, or ě)



desolate	moderate
duplicate	predicate ( <i>n.</i> ĭ or ā)
estimate ( <i>n.</i> ĭ or ā)	prostrate ( <i>adj.</i> ĭ or ā)
graduate ( <i>n.</i> ĭ or ā)	separate
intimate	

Compare also *violate* (*v.*, ā) and *involute* (*adj.*, ĭ or ā). In scientific adjectives, like *vertebrate*, the sound of (ā) in the suffix is not obscured.

#### 49. (ā), &c.

*ate* (*Am.* ā; *Eng.* ě or ā)  
*crochet* ('*t*' silent; *Am.* ā; *Eng.* ā or ē)  
*gala* (*Am.* ā, ah, ă; *Eng.* ā, ah; *Italian*, gah'lah)  
*ricochet* (*Am.* ā with '*t*' silent; *Eng.* ā with '*t*' silent, or -ět)  
*vase* (*Am.* vāz, vās, vahz; *Eng.* vahz, vawz)  
*waistcoat* (wā'skōt, wā'st-, wě'skīt, -kət)

The pronunciation (wě'skīt, -kət) follows a well-established principle—the tendency of vowels to shorten in compound words. Compare *break* and *breakfast*, *vine* and *vineyard*, *sheep* and *shepherd*.

#### 50. (ah)

is the sound usually given:

i. to *a* before *lm* (i.e. *m*):

<i>alms</i>	<i>calm</i>
<i>almond</i> ( <i>Am.</i> ah or ă)	<i>palm</i> , -er
<i>balm</i>	<i>psalm</i> , -ist (' <i>p</i> ' silent)

*Note*: *almoner* (ă'l- or ah'm-)

*psalmody* ('*p*' silent; *Am.* să'l-; *Eng.* să'l- or sah'm-)

ii. to accented *a* in the following:

<i>cica'la</i>	<i>saga</i>
<i>khaki</i>	<i>salve</i> (' <i>l</i> ' silent; <i>v.</i> 'soothe'; <i>n.</i> 'ointment')
<i>kraal</i>	
<i>mirage</i> (-ah'zh)	<i>spa</i>

## 51. (ah) or (ā)

bravado	farra'go
cadi (-ē)	pomade

## 52. (ah), &amp;c.

quaff ( <i>Am.</i> ah, ä or ö; <i>Eng.</i> ah, aw, or ö)
qualm ('l' silent; <i>Am.</i> ah; <i>Eng.</i> aw or ah)
wassail ( <i>Am.</i> ah, ö, or ä; <i>Eng.</i> ö or ä; -əl)

## 53. (ă)

alcove	incuna'bulum (-bū-)
altitude	inflammable
and	nascent
aquatic	pageant
bade, badeſt	patricide
balcony	poetaster
bass ('fish')	radish ( <i>dial.</i> rě'-)
ca'meo	raven ( <i>v.</i> )
catholic	salve ( <i>v.</i> 'to save')
chlamys	salver
davit ( <i>professional</i> , also ā)	samite (-īt)
flange	static
halberd	ta'bard (-ərd, -ahrd)

## 54. (ă) or (ā)

datum, data ( <i>Eng.</i> ā)	plait ( <i>Eng.</i> ă)
forbade	rabies ( <i>Am.</i> ră'bēēz; ră'-;
fratricide	<i>Eng.</i> ā or ă)
glacis ( <i>French</i> , glahsē')	ration, -s ( <i>Eng.</i> ă)
lapis lazuli ( <i>Am.</i> lă'pīs	sacrosanct
lă'zūlē; <i>Eng.</i> lă'pīs or	sate, satest ( <i>obsolete past of</i>
lă'pīs lă'zūlī or -lē)	'sit')
patriotic ( <i>Eng.</i> ă)	satyr (-ər; <i>Eng.</i> ă)
patriotism ( <i>Eng.</i> ă)	status ( <i>Eng.</i> ā)
plaid ( <i>Scotch</i> , ā)	stratum, strata ( <i>Eng.</i> ā)

## 55.

*Am. (ă): Eng. (ah)*

In the following groups of words General American usage favours the (ă) sound and English Received Pronunciation the (ah):

## i. before (f), especially (ft):

<i>aft</i>	<i>graft</i>
<i>after</i>	<i>half</i>
<i>calf</i>	<i>laugh</i>
<i>craft</i>	<i>laughter</i>
<i>draught</i>	<i>photograph (Eng. also ă)</i>
<i>giraffe</i>	<i>telegraph (Eng. also ă)</i>

ii. before *n*ce, *n*ch, *n*d in Latin derivatives, and *nt*:

<i>branch</i>	<i>demand</i>
<i>can't</i>	<i>glance</i>
<i>chant</i>	<i>plant</i>
<i>command</i>	<i>prance</i>
<i>dance</i>	<i>shan't</i>

*Note:* English usage recognizes (ă) alone in:

<i>ant</i>	<i>cant</i>
<i>askance</i>	<i>enhance</i>

iii. before *s*, *sk*, *sp*, *ss*, and *st*:

<i>alas (Eng. ah or ă)</i>	<i>grass</i>
<i>ask</i>	<i>last</i>
<i>basket</i>	<i>mast</i>
<i>cask</i>	<i>master</i>
<i>clasp</i>	<i>pass</i>
<i>class</i>	<i>plaster</i>
<i>disaster</i>	<i>task</i>
<i>glass</i>	

*Note:* English usage recognizes (ă) alone in:

<i>asp</i>	<i>ass (unless used as a term of contempt)</i>
<i>aspic</i>	

amass	masticate
elastic	mastodon
gas	pilaster
lass	plastic
mass	

iv. before *th*:

bath	path
lath	rather ( <i>Am.</i> ă or ah)

v. and in the following:

answer	lava ( <i>Am.</i> ă or ah)
banana	mousta'che
drama ( <i>Am.</i> ah or ă)	pala'ver ( <i>Am.</i> ă or ah)
example	sample

56. (ă), &c.

lather (*v., n.*; dh; *Am.* ă; *Eng.* ă or ah)  
 manifold (ă or ě)  
 piano (*Am.* ă', or rarely ah'; *Eng.* py- or pē-, ă' or ah')  
 programme (*Am.* ă or ə; *Eng.* ă)  
 swa'stika (*Am.* ă; *Eng.* ǒ or ă)  
 waft (*Am.* ă; *Eng.* ah or aw)  
 wrath (*Am.* ă or ah; *Eng.* aw)

57. Words in *paleo-* have *Am.* (ā) and *Eng.* (ă):

paleography	paleontology
paleolithic	paleozoic

58. Words in *trans-* are pronounced with (ă) in American speech and with (ă) or (ah) in English; but in the words *translate* and *transitive* English usage favours (ah). [See section 204.]

(ē) and (ě)

59. Normally in English the letter *e* represents two sounds: that of (ē) in *mete*, and that of (ě) in *reck*. The sound of (ēr) in *mere* and that of (ě) followed by *r*, as in *perish*, will be discussed in sections 136 *et seqq.* The consonantal *e*, pro-

nounced (y), will be discussed in section 180. An unstressed *e* (ē) in the ending *-ceous* combines with the *c* (s) to form (sh). [See section 180.]

60. The decision as to whether (ē) or (ě) is proper in a given word often depends on the emphasis desired, the (ē) sound being relatively more emphatic. Thus the prefix *re-* carries this vowel in words like *re-cover* and *re-count*, where repetition is denoted; but does not carry it in such words as *recover* and *recount*. [See section 75.]

61. The sound of (ē) is peculiar to English speech as a representation of *e* and of the diphthongs *ae* and *oe* in words from the Latin. These Latin sounds should always be reproduced as (ē) in words thoroughly anglicized, e.g. *de jure*, *formulae*, and *subpoena*. On the other hand the sound (ē) is regularly given in French borrowings to syllables in *i*, e.g. *pique*, *qui*, *vive*.

62. We use the symbol (ē) also to represent an unstressed *e* sound such as occurs in the final syllables of *coffee* (kŏ'fē), *duty* (dū'tē), *Monday* (mŭ'ndē), and in the medial syllables of *dubious* (*Am.* dū'bēəs), *beauteous* (*Am.* bū'tēəs), *scabies* (skā'bēz). This sound, it is true, is much shorter and slightly laxer than (ē) as heard in *mete*; and by some authorities it is therefore made identical with (i). But we feel that representing it thus, even for the sake of indicating a distinction in length, obscures a more important distinction in quality; the final vowel of *coffee* is not identical in quality with the final vowel of *coffin*. We prefer to suggest the quality of this unstressed vowel by explaining it as (ē), trusting to the accent to take care of the length. We therefore use the symbol (ē) to represent also the sound of final unstressed *e* in Latin, Greek, and Italian borrowings, e.g. *simile* (sī'mīlē). This final *e* is sometimes a stumbling block to the uninitiated speaker, who is inclined to regard it as one of the silent *e*'s so common in native and French words. Instead of sounding it he will leave it out entirely, making *aborigine* rhyme with

*pine*, *hyperbole* with *pole*, and *pianoforte* with *port*. [See section 64 ii.]

63. In certain words an original (ē) sound has been shortened to (ě) as the result of the addition of a suffix. So we have *keep*, *kept*; *sleep*, *slept*; *dream*, *dreamt*. American speakers, however, hesitate at *clean*, *cleanly* (*adj.* klě'nlē); and quite refuse *seam*, *seamstress* (sě'm-).

## 64.

## (ē)

i. ambergris (-grēs)	hy'giene
amenable	lethal
anti'podes	mausole'um (s)
bases	obesity
caprice	panace'a
chamois ('leather'; 's' silent)	penal
cleanly ( <i>adv.</i> )	piquant (-kənt)
clique ( <i>dial.</i> ĭ)	quay (kē)
credence	recitati've
creek ( <i>dial.</i> ĭ)	specious
economic	te'pee
economist	trio
egregious (-grē'j-)	triolet
fascēs (fă'sēz)	
ii. aborigine	pianoforte ('e' sometimes silent)
adobe	
anemone	recipe
dia'stole (dī-)	simile
epitome	stele
extempore	strophe (strō'fē)
facsimile	syncope (sĭ'ngkōpē, -kə-)
hyper'bole (hī-)	

*Note:* In the following words the final *e* is silent:

distyle (dĭ'stĭl)	metope (mě'tōp)
epicene (ě'pĭsēn)	misanthrope ( <i>Am.</i> mĭ's-;
epode (ě'pōd)	<i>Eng.</i> mĭ'z- or mĭ's-)



65.

(ē) or (ě)

acetic	lever ( <i>Eng.</i> ē)
amenity	oecume'nical ( <i>Am.</i> ē or ě;
breviary	<i>Eng.</i> ē)
cantilever ( <i>Eng.</i> ē)	penalize ( <i>Eng.</i> ē)
economic, -al, -ally	requiem ( <i>Eng.</i> ě)
Elizabethan ( <i>Eng.</i> ē)	strategic
equine (-īn)	tenable ( <i>Eng.</i> ē)
heliotrope ( <i>Eng.</i> ě)	tetrarch
leisure ( <i>Eng.</i> ě; -zhər)	zenith ( <i>Eng.</i> ě or ē)

66.

(ē), &amp;c.

albino (ē or ī)	
demesne ('s' silent; <i>Am.</i> ē or ā; <i>Eng.</i> ā or ē)	
depot ( <i>Am.</i> dē'pō, dĕ'pō, dā'pō, dĕpō'; <i>Eng.</i> dĕ'pō, dē'pō, dĕpō')	
either ( <i>Am.</i> ē or ī; <i>Eng.</i> ī or ē)	
inveigle (ē or ā)	
neither ( <i>Am.</i> ē or ī; <i>Eng.</i> ī or ē)	
sacrilegious ( <i>Am.</i> ē; <i>Eng.</i> ĭ)	

67.

(ě)

allege	petrel
cleanly ( <i>adj.</i> )	petrol
egg ( <i>dial.</i> ā)	saith
e'pochal	says
epos	serenity
gelid (jĕ'-)	tepid
Hellenic	tsetse (tsĕ'tsĕ)
keg ( <i>dial.</i> ā)	yes ( <i>dial.</i> yās)
leg ( <i>dial.</i> ā)	well ( <i>dial.</i> wāl)
nutmeg ( <i>dial.</i> ā)	

68.

(ě) or (ē)

aesthetics ( <i>Eng.</i> ē or ě)	egoism ( <i>Eng.</i> ě)
aesthete ( <i>Eng.</i> ē or ě)	egoist ( <i>Eng.</i> ě)
anapaest ( <i>Eng.</i> ē)	eph'e'meral ( <i>Am.</i> ě)

epoch ( <i>Eng.</i> ē)	-jē'n)
fecund ( <i>Eng.</i> ē or ě)	legend ( <i>Eng.</i> ě)
feoff ( <i>Am.</i> ě; <i>Eng.</i> ē)	levity
fetid	medieval
fetish ( <i>Eng.</i> ē or ě)	premier ( <i>Eng.</i> ě)
genealogy ( <i>Am.</i> jě-; <i>Eng.</i> jē- or jě-)	scenic ( <i>Eng.</i> ē or ě)
hygienic ( <i>Am.</i> -jěě'n, <i>Eng.</i>	tenet ( <i>Eng.</i> ē or ě)
	threnody' ( <i>Am.</i> ě)

69. (ě), &c.

again, -st (*Am.* ě or ā; *Eng.* ā or ě)  
 always (ě or ā or ĭ)  
 e'nvelope (*n.* ě or ǒ; *vulgar*, -vě'-)

70. Words in *de-* have:

i. (dē-) when the prefix retains unimpaired its original negative denotation:

decapitate	dehumanize
decentralize	demerit
decompose	&c.

ii. (dě-):

a. when the prefix is stressed:

debit	definite
decade (-kəd, or -kād)	delegate
dedicate	deprecate
deference	desolate, &c.

b. when the prefix has secondary stress:

declaration	deprivation
deposition ( <i>also</i> dē-)	derivation

*Note:* denotation (dē-)

iii. (dī-) when the second syllable of the word is stressed. With some speakers the vowel is in this case closer to (ē) than to (ĭ). [Compare sections 71 ii, 72 ii, 73 iv, 75 v.]

debar	debase
debark	debate

debauch	deduct
decant	degenerate ( <i>v.</i> ā; <i>n., adj.</i> ĭ)
December	demise
decide	delude
decisive	denote
deduce	&c.

*Note:* The quality of the vowel in the prefix varies with the accentuation of the word in:

decadence (dě'-, dikā'-)      despicable (dě'-, dīspī'-)

## 71. Words in *e*- have:

i. (ĕ) when the prefix is stressed:

emanate	enervate
emigrate	erudite (-ĭt)
emulate	&c.

*Note:* elongate, elongation (ē)

ii. (ĭ) when the second syllable of the word is stressed. With some speakers the vowel is in this case closer to (ē) than to (ĭ). [Compare section 70 iii.]

eject ( <i>also</i> ē)	evoke
emend ( <i>also</i> ē)	evolve
equip	

iii. (ē) or (ĕ):

evanesce, -nce, -nt.  
evolution (*Am.* ōō; *Eng.* ōō or ū)

## 72. Words in *equ*- have:

i. (ē) when the prefix has primary or secondary stress:

equal, -ize	equilibrate
equalization	equilibration
equiangular	equilibrist
equidistant	equilibrium
equilateral	equimultiple

*Note:*

<i>equability</i> (ě or ē)	<i>equinox</i> (ē or ě)
<i>equable</i> (ě or ē)	<i>equipoise</i> (ě or ē)
<i>equanimity</i> (ē or ě)	<i>equitable</i> (ě)
<i>equatorial</i> (ě or ē)	<i>equity</i> (ě)
<i>equinoctial</i> (ē or ě; -kshəl)	

ii. (ĩ) when the second syllable of the word is stressed. With some speakers the vowel is in this case closer to (ē) than to (ĩ). [Compare section 70 iii.]

<i>equality</i> ( <i>also</i> ē)	<i>equivalence</i>
<i>equate</i> (ē)	<i>equivalent</i>
<i>equation</i> ( <i>Am.</i> zh or sh; <i>Eng.</i> sh; <i>also</i> ē)	<i>equivocal</i>
<i>equator</i> ( <i>also</i> ē)	<i>equivocate</i>
	<i>equivocation, &amp;c.</i>

### 73. Words in *pre-* have:

i. (prē-) when the prefix retains unimpaired its original denotation of priority:

<i>precede</i>	<i>prefix</i> ( <i>n., v.</i> )
<i>precept</i>	<i>prehistoric</i>
<i>precinct</i>	<i>prejudge</i>
<i>preconceive</i>	<i>premeditate</i>
<i>precursor</i>	<i>premonition</i>
<i>predecease</i>	<i>prenatal</i>
<i>predecessor</i> ( <i>also</i> ě)	<i>prepay</i>
<i>predestinate</i>	<i>prepossess, -ion</i>
<i>predestine</i>	<i>prerequisite</i>
<i>predetermine</i>	<i>presuppose</i>
<i>predispose</i>	<i>pretext</i>
<i>prefect</i>	<i>&amp;c.</i>

ii. (prē-) when the prefix is followed by a vowel:

<i>preamble</i>	<i>pre-empt</i>
<i>prearrange</i>	<i>preoccupy</i>
<i>pre-eminent</i>	<i>preordain</i>

iii. (prě-), except as above, when the prefix has primary or secondary stress:

preciosity (prě"shěō'sitē)	premature ( <i>also</i> ē, -tūr')
precious	premise ( <i>v.</i> prīmī'z; <i>n.</i> prě'mis)
predicate ( <i>v.</i> , <i>n.</i> )	preparation
predilection ( <i>also</i> ē)	preposition
preface	presage ( <i>v.</i> prīsā'j; <i>n.</i> prě'sij)
prefatory	presentation ( <i>also</i> ē)
preferable	preservation
preference	president
prejudice	prevalence
prejudicial	prevalent, &c.
prelude ( <i>Am. also</i> ē; -ūd)	

iv. (prī) when the second syllable of the word is stressed. With some speakers the vowel is in this case closer to (ē) than to (ī). [Compare section 70 iii.]

precaution	prescribe
preclude	prescription ( <i>also</i> ē)
preclusion	present ( <i>v.</i> )
precocity	presentiment
predicament	preserve
predict	preside
predominant	presume
prefer, -ment	presumption
prehensile (section 90 i)	pretend
prepare	prevail
preponderate	prevent, -ion
preposterous	&c.

v. (prē-) or (prě-):

precedence ( <i>Am.</i> prīsē'-; <i>Eng.</i> prīsē'- or prě'sə-)
precedent ( <i>adj.</i> <i>Am.</i> prīsē'-; <i>Eng.</i> prīsē'- or prě'sə-)
precedent ( <i>n.</i> <i>Am.</i> prě'-; <i>Eng.</i> prě'- or prē'- or prīsē'-)

74. Compounds in *preter-* have (prē'tər):

pretermit	preternatural
pretermision	&c.

75. Words in *re-* have:

i. (*rē-*) when the prefix retains unimpaired its original denotation of *again* or *back*:

rebound ( <i>also</i> rĭ-)	re'flex ( <i>n., adj.</i> )
rebuild	regain ( <i>also</i> rĭ-)
recapitulate	regress ( <i>n.</i> )
recapture	rejoin ( <i>also</i> rĭ-)
recantation	replace ( <i>also</i> rĭ-)
recast	re'script
recede	retail ( <i>n., adj.</i> rē'tā'l, rē'-, -tā'l)
recommence	
reconsider	retail ( <i>v.</i> rētā'l, rĭtā'l, rē'tā'l)
redouble ( <i>also</i> rĭ-)	retract, &c.

So in the following pairs of words the ones which retain the original force of the prefix are usually spelt with a hyphen and have (*rē-*); and the others (*rĕ-*), (*rĭ-*), or (*rə-*)

re'-colle'ct	recolle'ct ( <i>rĕ-</i> )
re'-cou'nt	recou'nt ( <i>rĭ-</i> )
re'-co'ver	reco'ver ( <i>rĭ- or rə-</i> )
re'-crea'tion	recrea'tion ( <i>rĕ-</i> )
re'-dre'ss	redre'ss ( <i>rĭ- or rə-</i> )
re'-sea'rch	resea'rch ( <i>rĭ- or rə-</i> )
re'-si'gn	resi'gn ( <i>rĭ- or rə-</i> )
re'-sou'nd	resou'nd ( <i>rĭ- or rə-</i> )

ii. (*rē-*) when the prefix is followed by a vowel:

react, -ive	rearrange
reaction, -ary	reassemble
readjust	reassure
readmit	re-echo
reaffirm	re-elect
reagent	réinforce
reassert	reopen
reappear	reunite
reappoint	&c.



iii. (rē-) when the prefix is followed by *h*:

rehabilitate	rehear
rehash	&c.

*Note*: rehearse *has* (rī-)

iv. (rě-), except as above, in the commoner words when the prefix has either primary or secondary stress:

rebel ( <i>n.</i> )	relict
recognize	renovate
recondite (rě'kəndīt <i>or</i> rĭkǒ'ndīt; <i>Eng.</i> rĭkǒ'ndīt <i>or</i> rě'-)	reparable replica ( <i>Am.</i> rě'plikə; <i>Eng.</i> <i>also</i> rĭplē'kə, rə-)
reconnoitre	represent
record ( <i>n.</i> ; <i>Am.</i> ōr, ər; <i>Eng.</i> ōr)	reputable respite ( <i>Am.</i> -īt; <i>Eng.</i> -īt <i>or</i> -ĭt)
recreant	
refuse ( <i>n., adj.</i> ; <i>Am.</i> z <i>or</i> s; <i>Eng.</i> s)	revocable &c.

*Note*: recrudescence (rē *or* rě-)      relaxation (rē *or* rě-)  
      recrudescent (rē *or* rě-)      retardation (rē-)

v. (rī) when the second syllable of the verb is stressed. With some speakers the vowel is in this case closer to (ē) than to (ī). [Compare section 70 iii.]

rebut	redeem
recalcitrant	refine
recall	regre'ss ( <i>v.</i> )
recant	rejuvenate
reciprocate	repine
recite	resent
reco'nnaissance	retention
recur	retentive

The following words, belonging to this group, also have (rə-):

rebuke	recess
receive	recoil

redound	request
refer	resemble
regard	retain
reject	reveal
relate	reverse
remain	revet
renew	reward
repair	&c.

76. Words in *retro-* have:

i. *Am.* (ě); *Eng.* (ē) or (ě):

retroact	retroactive
----------	-------------

ii. *Am.* (ě); *Eng.* (ě) or (ē):

retrocede	retrospect ( <i>Am.</i> also ē)
retrocession	retrospection
retroflex	retrospective
retrogressive	

iii. *Am.* (ě) or (ē); *Eng.* (ě):

retrograde

(ī) or (ĩ)

77. Normally in English the letter *i* represents two sounds: that of (ī) in *mite*, and that of (ĩ) in *rick*. The sound of (ī) in *mire* and that of (ĩ) followed by *r*, as in *spirit*, will be discussed in sections 136 *et seqq.* The consonantal *i*, pronounced (y), will be discussed in section 180. An unstressed *i* (ē) preceded by *c*, *sc*, *s*, *ss*, *t*, *x* (ks) and followed by a vowel usually combines with (s) to form (sh). [See sections 185 iii, 205, 206, 212.]

78. The first of these sounds is actually a diphthong, a combination approximately of (ah) and (ē), although the first element often varies in the direction of (ă). This sound is entirely different from the (ē) sound denoted by the letter *i* in most European languages, a fact which accounts for the con-

fusion as to the sound of *i* in the *-ine* ending of words of international currency like *iodine*. In such words, unless usage is distinctly opposed, we should advise the (ī) sound. Similarly the (ī) sound should be given to *i* in Latin words and phrases which, like *alumni*, *sine die*, have been long established in the language. It is also given to *ei* in German borrowings like *zollverein* and *Holstein*.

79. The sound of (ī) is easily recognizable in words like *grit* and *cherubim*; but careless speakers sometimes fail to observe it in the last syllable of words like *genuine* and *infinite*, where the final *e* leads them astray. In a number of words in *-ile*, such as *agile* and *docile*, American speakers use the (i) sound while Englishmen commonly use the (ī) sound. [See section 90.]

80. This (ī) is also one of the obscure vowels; and as such it may represent the letters *a* or *e*, when these occur in the unstressed position. [See section 168.]

81. It may be noted that the two sounds of *i* discussed above are often represented by the letter *y*, usually in words from the Greek, like *type* (tīp) and *typical* (tī'pīkəl).

## 82.

## (ī)

archive ( <i>old-fashioned</i> , ī)	gigantic
aye ('yes')	iamb (ī'āmb or ī'ām)
biography ( <i>also</i> ē)	ichor
biology	indict, -ment ('c' silent)
carava'nserai ( <i>Rubaiyat</i> , ā)	ironic, -al
demise (z)	maritime
demoni'acal (dē-)	mia'sma
dinosaur	nī'hilism ('h' silent)
dubi'ety (dū-)	papy'rus
eido'lon (ō')	primacy
eyas (ī'əs)	sati'ety
finality	seismic (sī'zmīk)
finite	silo

simony  
sizar (sī'zər)  
stein

viands  
viscount ('s' *silent*)  
visor (z)

## 83.

## (ī) or (i)

bedizen  
chimera (-ēr'ə)  
civilization  
dy'nast (Am. ī; Eng. i)  
dy'nasty (Am. ī or i; Eng. i)  
idyll, -ic  
isolate (Eng. ī)  
isolation (Eng. ī)  
itinerary (Eng. i or ī)  
lichen (lī'kən or lī'chən)  
lyrist ('one who plays lyre', ī;  
'poet,' Am. ī or i; Eng. i)

minute (*adj.* -ū't)  
privacy  
sinecure (sī'nīkūr, sī'nī-)  
tiara (Am. -ār'ə, -ā'rə; Eng.  
-ār'ə)  
titanic  
tribunal (Am. ī; Eng. i or ī)  
typography (Am. i)  
vitamin (-mīn)  
vituperative (Am. ī; Eng.  
i or ī)  
vivacious (Eng. i or ī)

and the words in *hypo-*:

hypochondria  
hypodermic  
hypotenuse (ō'; Am. s; Eng.  
z or s)

hypothecate (ō')  
hypothesis (ō')  
&c.

*Note:* The words *hypocrite* and *hypocrisy* have (i).

## 84.

## (i)

anise ('e' *silent*)  
breeches  
breeching  
bulletin  
cha'stisement (-tiz-)  
circuit  
conduit (kō'n- or kū'n-)  
counterfeit  
destine  
handkerchief ('d' *silent*)

hilarious  
housewife ('needle-case';  
hū'zif)  
hysterics  
infinite  
italics  
long-lived  
lyricist  
nicety  
pretty

ribald	sybarite
short-lived	sycophant
sieve	tortoise (oi <i>rare</i> ); <i>Eng.</i> ə or ĭ
sticomý'thia	vilify

## 85. (ĭ) or (ĩ)

cowardice ( <i>Am.</i> ĭ <i>rare</i> ; <i>Eng.</i> ĭ)	plebiscite ( <i>Am.</i> ĭ)
dyna'stic	primer ('school book', <i>Eng.</i> ĭ or ĭ)
livelong	respite ( <i>Am.</i> ĭ)
minatory	simultaneous ( <i>Eng.</i> ĭ)
miso'gynist (j; <i>Am.</i> ĭ; <i>Eng.</i> ĭ)	tryst ( <i>Am.</i> ĭ)
myth	tyrannical
mythology	withe ( <i>v. n.</i> , th, dh)
pa'radigm ('g' silent; <i>Eng.</i> ĭ)	

## 86. (ĩ) or (ē)

been ( <i>Eng.</i> ē or ĭ)	diocese ( <i>Am.</i> ĭ)
chagrín (sh; <i>Eng.</i> ē)	verdigrís (-grís or -grēs)

87. Words in *be-* have the obscure sound (ĩ):

becalm	bedight
because	before
bedew	&c.

*Note:* In *beatify*, *beatific*, *-ation*, *beatitude*, the prefix, being followed immediately by a vowel, has the sound of (ē).

88. Words in *dia-* regularly have (ĩ):

diabetes (-bē'tez)	diameter
diabolic	diamond
diacritic	diaphragm
diadem	diarrhoe'a
diagnose	diatom
diagram	diatomic
dialect	diatribe
dialogue	&c.

89. Words in *dī*:

## i. (ī):

<i>dī</i> 'gest ( <i>n.</i> )	<i>diverse</i> ( <i>Am.</i> <i>dī</i> vər's; <i>Eng.</i> also <i>dī</i> ')
-------------------------------	--

## ii. (ī) or (ĭ):

<i>dī</i> gress	<i>dī</i> vert
<i>dī</i> late	<i>dī</i> vest
<i>dī</i> lute	<i>dī</i> vulge
<i>dī</i> verge	&c.

## iii. (ĭ):

<i>dī</i> ffuse ( <i>v.</i> <i>z</i> ; <i>adj.</i> <i>s</i> )	<i>dī</i> minish
<i>dī</i> lapidated	<i>dī</i> vide
<i>dī</i> 'latory	&c.

## iv. (ī) or (ī):

<i>dī</i> dactic	<i>dī</i> mension
<i>dī</i> gest ( <i>v.</i> ), -tion, -ive	<i>dī</i> rect, -ion, -ional, -ionally, -ive
<i>dī</i> lemma	

90. Words in *-īle*:i. *Am.* (-īl) or (-īl); *Eng.* (-īl):

<i>agī</i> le	<i>projectī</i> le ( <i>Am.</i> -jě'k-; <i>Eng.</i> prŏ'-, -jě'k-)
<i>docī</i> le ( <i>Am.</i> ō; <i>Eng.</i> ō or ō)	<i>puerī</i> le
<i>facī</i> le ( <i>Eng.</i> also ĭ)	<i>reptī</i> le
<i>febrī</i> le (ē or ě)	<i>senī</i> le ( <i>Am.</i> sě'nīl or sē'nīl; <i>Eng.</i> sē'nīl)
<i>fertī</i> le	<i>servī</i> le
<i>fragī</i> le ( <i>Eng.</i> also ĭ)	<i>sterī</i> le
<i>futī</i> le	<i>tactī</i> le
<i>hostī</i> le	<i>textī</i> le
<i>īnfantī</i> le ( <i>Am.</i> ĭ'nfəntīl; <i>Eng.</i> -īl; -fă'ntīl)	<i>versatī</i> le
<i>juvenī</i> le	<i>virī</i> le (ĭ'r, ĭr')
<i>mercantī</i> le	<i>volatī</i> le
<i>prehensī</i> le	



## ii. Miscellaneous:

domicile (ö; *Am.* ĭ or ī; *Eng.* ī or ĭ)

gentile (ī)

imbecile (*Am.* ĭ; *Eng.* ī, ē, or ĭ)missile (*Am.* ĭ or ī; *Eng.* ī or ĭ)mobile (mō-; *Am.* ĭ; *Eng.* ī, ē, or ĭ)profile (*Am.* ē or ī; *Eng.* ē or ī)91. Words in *-ine*:

## i. adjectives usually have (-ĭn):

adamantine

crystalline

alexandrine

equine (ē'- or ě'-)

argentine

feline (fē'-)

bovine

saline (ā or ă)

Byza'ntine (bī-, bĭ-)

saturnine

Capitoline (kā'-, -pī'-)

serpentine

carmine (*also* ĭ)

supine

## Note:

clande'stine (ī or ī)

pristine (*Am.* ĭ or ī; *Eng.* ī)

genuine (ĭ)

sanguine (ĭ)

marine (ē)

tangerine (ē)

mezzanine (mě'z-; *Am.* ĭ or ē; *Eng.* ē)

## ii. nouns usually have (-ĭn):

ermine

jessamine

heroine (hě'-)

nectarine

jasmine

## but:

aniline (*Am.* ī; *Eng.* ī, ě, or ĭ)bromine (*Am.* ĭ or ē; *Eng.* ē or ī)

carbide (ī)

chlorine (*Am.* ĭ or ē; *Eng.* ē or ĭ)crinoline (*Am.* ĭ or ī; *Eng.* ē or ĭ)gelatine (*Am.* jě'lătĭn; *Eng.* jělătě'n, jě'lătĕn)Ghibelline (g; *Am.* ĭ; *Eng.* ī)

glycerine (*Am.* ĭ; *Eng.* ē)  
 iodine (*Am.* ī, ĭ, or ē; *Eng.* ī or ē)  
 libertine (*Am.* ĭ; *Eng.* ī, ĭ, or ē)  
 margarine (*Am.* mar'jərĭn, mar'g-; *Eng.* marjərē'n, marg-  
 or mar'-)  
 muscadine (*Am.* ĭ or ī; *Eng.* ī or ĭ)  
 philistine (*Am.* fili'stĭn or fi'l- or -ĭn; *Eng.* fi'lĭstĭn)  
 quinine (*Am.* kwĭ'nĭn or kwĭnĭ'n; *Eng.* kwĭnē'n, -ĭn)  
 rapine (ĭ or ī)  
 strychnine (*Am.* ĭ, or ē, ī; *Eng.* ē or ĭ)  
 turbine (*Am.* ĭ or ī; *Eng.* ĭ, ī, or ē)  
 vaccine (ks; *Am.* ĭ or ē; *Eng.* ē or ĭ)

92. Words in *-itis* regularly have (-ĭ'tis). In America, however, (-ē'tis) is common:

appendicitis	meningitis (j)
bronchitis (n or ng)	phlebitis (flē-, flĭ-), &c.

93. Words in *-phile* regularly have (-fil) or (-fĭl):

anglophile	francophile
bibliophile	&c.

94. Words in *psych-* [section 200 note] have (ī):

psychic, -al, -ally	psychology
psychologic, -al, -ally	psychi'atry (-kĭ'-)
psychologist	&c.

(ō), (aw), (ö)

95. Normally in English the letter *o* represents two sounds: that of (ō) in *mote*, and that of (ö) in *rock*. The first of these sounds is often represented by *oa* as in *boat*; in words of fairly recent French borrowings it is represented by an *au*, as in *gauche* (gōsh). The sound of (ōr) in *more*, and that of (ö) followed by *r*, as in *orange*, will be discussed in sections 136 *et seqq.*

96. The symbol (ō), as used in this book, represents two sounds. When it occurs in a stressed syllable, as in *mote*, it

represents a diphthong made up of the pure *o* sound followed by (ōō). The diphthongal quality of the sound is not so marked in American or in Irish speech as it is in English Received Pronunciation. When (ō) occurs in an unstressed syllable, as in *molest*, it represents the pure *o* sound alone. It did not seem necessary, however, to distinguish between these two *o*'s, since when the word is properly stressed the quality of the vowel will take care of itself, and no confusion can therefore arise from the use of the same symbol for both. The reduced (ō) will be discussed in section 166.

97. The symbol (aw) also represents two sounds, one English and the other American. In both cases it is a single sound and not a diphthong. The English (aw) occurs as *aw* in the words *lawyer* and *drawer*; and a short form of it constitutes the first element in the common diphthong (oi), that is approximately (aw-ē). It also occurs before *r* in the combination *or*, as in *more*, *pore*, &c. It will be seen that the sound is produced by a distinct rounding of the lips; and that it is not the unrounded sound given to *aw* in *awe*, *saw*, &c., as pronounced in General American speech. It is a common sound in English Received Pronunciation; it appears indeed to be gaining ground steadily in England, and in some positions to be ousting other vowels. The following pairs of words, for example, are identical in sound in English Received Pronunciation, the *r* of course being silent except when final before a vowel sound in a following word: *lord*, *laud*; *nor*, *gnaw*; *sore*, *saw*; *fort*, *fought*; *cord*, *cawed*; *stork*, *stalk*. The English (aw) is sometimes heard in these words in New England speech. But, except in the instances given above, *lawyer*, *more*, &c., it is of comparatively rare occurrence in General American. Usually in America the words which have this sound in English Received Pronunciation have the unrounded *aw* sound mentioned above. [See section 105.] We have distinguished between these two sounds by referring to the one as the English (aw), and to the other as

the American (aw). Where the symbol (aw) is used without comment, we imply that the English (aw) is heard in English speech and the American (aw) in American speech.

98. The symbol (ö) likewise represents two sounds. Neither is a true *o* sound. One of these, the only one recognized in English Received Pronunciation, is a slightly rounded vowel, not usually found in General American speech, though it is close to the short form of the American (aw) heard in the opening syllables of *authentic* and *autocracy*. While often regarded as a short form of the English (aw), it differs from that sound in quality as well as in length. The other is the shortened (ah) sound usually heard in *what*, *not*, as pronounced in General American speech. Cultivated English speakers do not recognize this sound in the words commonly spelled in *o*, e.g. *not*, *rod*, *rock*, *fog*, *hop*, *rob*, *pomp*, *on*, *beyond*, *novel*; English phoneticians indeed condemn it as dialectal in these words and recognize only the first sound described above. In America, on the other hand, both sounds are heard in all these words, the shortened (ah) sound being preferred in all positions. Both sounds are heard in American speech also in the *wa* words, e.g. *wander*, *want*, *wash*, *watch*, *swamp*, *swan*, *quarrel*, *squander*, *squalid*; but here too the shortened (ah) sound is preferred. In these words also English Received Pronunciation recognizes only the slightly rounded (ö) sound first described above. The vagaries of American pronunciation with regard to these two sounds cannot be reduced to rules of universal application, for American usage in general is inconsistent in its treatment of them. We have, therefore, in our transcriptions, made no attempt to distinguish between them; the symbol (*Am.* ö) represents both. The symbol (*Eng.* ö), however, represents only the first of the sounds described in this section.

99. In a good many words spelt with *o* the (aw) sound may be heard instead of the (ö) that one might expect. This applies to England as well as to America, though in one case,

of course, (*Eng.* aw) is used for (*Eng.* ǒ), and in the other (*Am.* aw) for (*Am.* ǒ). The words affected are more numerous in American speech than in English, and the vogue of the (aw) sound for a given word is wider in the former case than in the latter. Thus the words *long, song, strong, wrong, mock, dog, God, doll* regularly have (aw) in America, always (ǒ) in England; the words *cross, loss, moss, broth, cloth, froth, moth, off, often, soft, soften* frequently have (aw) in America, and either (ǒ) or (aw) in England, although the vogue of the (aw) sound in these words is said to be increasing there. The words *cough, coffee, cost, frost, lost, gospel, officer* have either (ǒ) or (aw) in England, but the shortened (ah) sound in America. Where the American (aw) is used in the words *dog* and *God*, it should not be prolonged unduly, thus giving the sound indicated in dialect stories by the spellings *darvg* and *Gawd*.

## 100.

## (ō)

behave	overt
betroth (dh or th)	poll
brooch	postern
catacomb	quoth
cobra	revolt, -ing
droll	shew, -bread
gross	soviet
knoll	toward ( <i>adj.</i> tō'ərd)
mauve	yeoman

## 101.

## (ō) or (ǒ)

codify	nonage
cognac ('gn' as ny)	scone ( <i>Am.</i> ō; <i>Eng.</i> ǒ or ō)
docile ( <i>Am.</i> ǒ, -il; <i>Eng.</i> -il)	shone
homogeneous ( <i>Am.</i> ō; <i>Eng.</i> ǒ or ō)	sloth ( <i>Eng.</i> ō)
	symposium ( <i>Eng.</i> ǒ)
	troth

## 102.

(ō), &amp;c.

cantaloup ( <i>Am.</i> ō or ōō;	enow (ō or ow)
Eng. ōō)	so'journ ( <i>Am.</i> ō; <i>Eng.</i> ǒ or ŭ)
daguerreotype (-ě'rō-; <i>Eng.</i>	trov (ō or ow)
also -rət-)	zoology (ō or ōō)

103. Words in *pro-* have:

i. (prō-) when the prefix retains unimpaired its original denotation of *before* (*Greek*) or *instead of* (*Latin*):

proclitic	pronoun
proconsul	prorogue
prologue (-lǒg)	

ii. (prǒ-), except as above, when the prefix has primary or secondary stress:

probable	project ( <i>n.</i> )
probity ( <i>Eng.</i> ǒ or ō)	promise
process ( <i>Am.</i> also ō; <i>Eng.</i>	propagate
ō or ǒ)	prophet
prodigy	proposition
produce ( <i>n.</i> )	proselyte ( <i>s</i> )
professorial	prospect ( <i>n.</i> )
profit	prostrate ( <i>v.</i> ā; <i>adj.</i> ĭ or ā)
progress ( <i>n.</i> , <i>Am.</i> also ō;	proverb
Eng. ō or ǒ)	

*Note:* In the following words the prefix is pronounced (prō-):

probate	prolate
proceeds ( <i>n.</i> )	prolix
profile	proteid
programme	protest ( <i>n.</i> )
prolapse	

iii. (prō-) or (prǝ-), except as above, when the second syllable of the word is stressed:



procedure	project (v.)
proceed	pronounce
proclaim	propitiate
procure	propitious
produce (v.)	propose
production	propound
profane	prosaic
profess	proscribe
profound	protagonist
profuse	protest (v.)
progress (v.)	

104. Words in *proto-* have (prō'tō-):

protocol	protozoon
protoplasm	&c.

105. (aw)

i. al-:

alder ( <i>Eng. also</i> ǒ)	falchion (-chən or -shən)
alternate ( <i>also</i> ǎ; <i>section</i> 226)	psalter ('p' silent; <i>Eng.</i>
bald	<i>also</i> ǒ)
balsam ( <i>Eng. also</i> ǒ)	scald

*Note:* asphalt (*Am.* aw or ǎ; *Eng.* ǎ)

ii. alk-:

balk ('l' sometimes sounded)	stalk
chalk	talk
falcon, -ry ('l' sometimes silent)	walk

iii. all-:

ball	small
hall	

iv. au-:

auction	because ( <i>Eng.</i> ǒ or aw)
baulk ('l' silent)	caulk, -er ('l' silent or l)

flautist	nautical
fraud	nautilus
haul	sauce
laud	saucer
maugre (maw'gər)	

*Note:* (*Am.* aw; *Eng.* ɔ̃ or aw):

assault	sausage ( <i>Eng.</i> ɔ̃)
fault	vault
laudanum	

v. *ought*:

caught	fraught
distraught	naught

vi. *aun-* (*Am.* also ah):

avaunt	jaundice
daunt	jaunt
flaunt	launch ( <i>Eng.</i> ah rare; ch or sh)
gaunt, -let	
haunch	laundry ( <i>Eng.</i> also ah)
haunt	

*Note:* aunt (*Am.* ă or ah; *Eng.* ah)

vii. *aw-*:

awe	gnaw
awful	law
awl	lawn
caw	

viii. *ought*:

bought	nought
fought	sought

ix. *water*

x. *wroth* (*Am.* aw or ɔ̃; *Eng.* ɔ̃, aw, or ɔ̃)

## 106.

## (ǫ)

accomplish	do'lorous
bomb	episodic
bombard	nodule (dū)
bombast	ostler ('t' <i>silent</i> )
choler (kǫ'-)	scallop
choleric (kǫ'-)	solace
cochineal (ch)	strophic
co'dicil	

## 107.

## (ǫ) or (ō)

extol	occult
jocund ( <i>Am.</i> ǫ)	onerous
nomad ( <i>Eng.</i> ǫ)	roster

## 108.

## (ǫ), &amp;c.

e'nclave, -cla've (ǫ, aw, ah, <i>or</i> ě, -nklāv)
grovel (ǫ <i>or</i> ũ)
hecatomb (ǫ <i>or</i> ōō)
pomegranate (pǫ'mgränət, pǫ'm-; <i>Eng.</i> also -gră'n-)
pother (dh; <i>Am.</i> ǫ <i>or</i> ũ; <i>Eng.</i> ǫ)
squalor ( <i>Am.</i> ǫ <i>or</i> ā; <i>Eng.</i> ǫ)

109. Words in *com-*:

## i. (kǫm-):

co'mbine ( <i>n.</i> )	co'mpact ( <i>n.</i> )
------------------------	------------------------

ii. (kǫm-) *or* (kūm-):

combat ( <i>v.</i> , <i>n.</i> , <i>Am.</i> ǫ)	co'mbative ( <i>Am.</i> ǫ)
co'mbatant ( <i>Am.</i> ǫ)	comrade ( <i>Am.</i> ǫ)

## iii. (kūm-):

comfort, -able	compass
company	

iv. (kūm-) *or* (kǫm-): *comfit*

v. (kəm-) or (kǫm-), in verbs when the second syllable is stressed:

combine	comply
command	compose, &c.

110. Words in *con-* have:

i. (kǫn-), when the prefix is stressed:

concave	concrete ( <i>n.</i> )
concept	condor
concert ( <i>n.</i> )	conduct ( <i>n.</i> )
conclave	confine ( <i>n.</i> )
concord	conflict ( <i>n.</i> )
concourse	contract ( <i>n.</i> )

ii. (kən-) or (kǫn-), when the second syllable of the word is stressed:

conceal	concur
concede	condign
conceit	conduct ( <i>v.</i> )
concert ( <i>v.</i> )	confine ( <i>v.</i> )
concise	conflict ( <i>v.</i> )
concrete ( <i>adj.</i> )	contract ( <i>v.</i> )

iii. (kǫn-) or (kǔn-):

conduit (-dīt)	co'njuror ( <i>Eng.</i> ŭ)
conjure ( <i>Eng.</i> ŭ)	constable ( <i>Eng.</i> ŭ)

111. Words in *-gogue* regularly have (-gǫg):

demagogue	synagogue
pedagogue	&c.

112. Words in *-logue* regularly have (-lǫg):

analogue	epilogue
catalogue	prologue
dialogue	

113. Words in *-monger* (*Am.* ŭ or ǫ; *Eng.* ŭ):

costermonger	ironmonger
--------------	------------

114.

(ow)

The sound of (ow) as in *cow*, is actually a diphthong, a combination approximately of (ah) and (ōō). Among the different parts of the English-speaking world there are many variations in this sound. In English dialects one finds *about* pronounced (əbah't), (əbă'əöt), &c. In America one hears both (əbă'ōöt) and (əbah'ōöt).

115.

(ow)

*giaour* (jowr)

prowess

jowl (*n.*)slough (*n.*, 'marsh'; 'gh')lower (or 'lour', *v.*)

silent; dial. ōō)

oust

116.

(ow), &amp;c.

gouge (*Am.* ow; *Eng.* ow or ōō)sough (*v.*, *n.*; *Am.* sow; *Eng.* sow or süf)

117.

(oi)

This diphthong is a combination approximately of (*Eng.* aw) and (ē). The building up of the diphthong is well illustrated in the words *lawyer* and *sawyer*.

118.

(oi), &amp;c.

oboe (oi or ō; *professional* ō)

turquoise (*Am.* -kwoiz or -koiz; *Eng.* kwahz, -kwawz, -kwoiz, or -koiz).

119.

(ū), (ōō), (ŭ), (ōō)

Normally in English the letter *u* represents two sounds: that of (ū) in *mute* and that of ŭ in *ruck*. Similarly the letters *oo* represent two sounds: that of (ōō) in *moot* and that of (ōō) in *rook*. The sound of (ūr), in *mure*, that of (ōōr) in *moor*, and that of (ŭ) followed by *r*, as in *current*, will be discussed in sections 136 *et seqq.* The consonantal *u*, pronounced (w), will be discussed in section 180.

120. The first of these sounds, (ū), is actually the consonant (y) followed by the vowel (ōō). To preserve jealously this (y) sound has been considered a mark of 'genteel' speech. It would to-day be affectation, however, especially in America, to sound the full (ū) after *r*, as in *true*, or after *l* preceded by another consonant, as in *flue*, *blue*. But American speakers go rather far in the revolt against the complete (ū), preferring the (ōō) sound in words like *duty* and *tutor*. An Englishman would be quite unmoved by the subtle advertisement of a 'Tudor' automobile, though to an American it suggests a car with *two doors*. The present usage with regard to these two sounds has been summarized in sections 122-9. With some speakers again a stressed (dū) sound as in *duke*, and a stressed (tū) sound, as in *tube*, degenerate into (jōō) and (chōō) respectively. This tendency should be guarded against. [See section 129 i *note* and iii *note*.]

121. The (ŭ) sound is represented in many English words by the letter *o*. This is often quite irrational; the vowel sound in *son*, for instance, is not and has never been different from that in *sun*. This trick of spelling makes many speakers hesitate to give the (ŭ) sound in words like *comely* and *stomach*, though usage quite justifies the pronunciation. Americans seem more influenced by the written word than their cousins across the Atlantic, and favour the (ö) sound in *conjure* and *constable*, where Englishmen give the (ŭ) sound.

122. With regard to the sounds (ū) and (ōō), usually represented by the letter *u*, there is not only in some instances a sharp cleavage between American and English usage, but also in some instances great uncertainty among American or English speakers themselves. When this *u* occurs in an unstressed syllable it is usually reduced; but it rarely becomes (ōō) or (ōō̄). Some of the exceptions to this rule are listed in sections 123 *note*, 125, and 127. The reduced (ū) will be discussed in section 167. When the sound is stressed, however, both (ū) and (ōō) are heard. A summary of current



usage follows. [For the sound of stressed ( $\bar{u}$ ) before *r*, see section 138.]

## 123.

( $\bar{o}o$ )

American and English usage recognize ( $\bar{o}o$ ) only when the sound is stressed and follows:

## i. (r):

bruit	ruin
grew	rule
intrude	rural
rue	true

*Note:* truculent (trū'kūlənt, trōō'-)

## ii. (sh):

assure	sure
chew	

*Note:* For words in which the sound is unstressed and follows (sh), see section 127.

## iii. (j):

jeune	julep
jewel	jury

*Note:* jugular (jū'gūlər, jōō'-)

iv. (l) *preceded by a consonant:*

blew	glue
blue	plural
clue	recluse
flue	sleuth ( <i>Eng. also ū</i> )
fluent	sluice
flute	

and the words in *-clude*, *-clusion*, and *-clusive*:

include	seclude
preclude	&c.

*Note:* In the following words the sound is unstressed:

co'njugal (*Am.* ō; *Eng.* ō or o)

e'radite (*Am.* ō; *Eng.* ō or ū; -it)

ga'rrulous (ō or ū)

judicial (ō or ō)

judicious (ō or ō)

qu'arrelous (ō or ū)      -ō-jē, -ō-, -ō-jē, -ō-

qu'eralous (ō or ū)

vī'alent (*Am.* ō; *Eng.* ū or ō)

## 124.

(ō) or (ū)

When the sound is stressed and follows (l) not preceded by a consonant:

i. *Am.* (ō); *Eng.* (ō) or (ū):

absolution

lucubration

assuasion

ludicrous

assuasion

like-warm

evolution (ē or ē)

lunary

pluvious

luminous

illusive

lunacy

lubricate

lunary

lucid

lunatic

lucrative

lupin

lucere

*Note:* leeward (lū'ard, lō'ard, lē'ward)

ii. *Am.* (ō); *Eng.* (ū) or (ō):

allude

dilate

allure

elude (ē)

allusion

illume

collude

illuminate

collude

illumine

delude

lien

delusion

lucent

delusive

lucid

<i>lure</i>	<i>pellucid</i>
<i>lurid</i>	<i>voluminous</i>
<i>lute</i>	

## 125. (ōō) or (ū)

When the sound is unstressed and follows (l) not preceded by a consonant, usage varies:

<i>absolute</i> (ōō or ū)	<i>lubricity</i> ( <i>Am.</i> ōō; <i>Eng.</i> ū)
<i>column</i> (kǒ'ləm; <i>dial.</i> kǒ'lūm)	<i>or</i> ōō)
<i>dissolute</i> (ōō or ū)	<i>prelude</i> ( <i>Am.</i> prě'lūd, prē'-; <i>Eng.</i> prě'-)
<i>interlude</i> ( <i>Am.</i> ōō; <i>Eng.</i> ū or ōō)	

## 126. (ōō) or (ū)

When the sound is stressed and follows (s) or (z), American and English usage recognize both (ōō) and (ū); but American usage favours (ōō) and English usage (ū). In this position (ōō) is gaining ground in England:

<i>assume</i>	<i>pursuit</i>
<i>exuberant</i>	<i>resume</i>
<i>exude</i>	<i>sue</i>
<i>presume</i>	<i>suit</i> , -able
<i>pursuance</i>	<i>sumach</i> ('ch' as k; <i>Am.</i> sōō- or shōō-; <i>Eng.</i> sū- or shōō-)
<i>pursue</i>	

and compounds in *super*-:

<i>superman</i>	<i>insuperable</i>
<i>supernatural</i>	&c.

*Note 1*: Words in *pseudo*- [section 200 *note*] have (ū) only.

*Note 2*: When the sound is unstressed and follows (s) both American and English usage favour (ū), but (ōō) is also heard:

<i>superb</i>	<i>supreme</i>
<i>superior</i>	&c.

The word *hir'sute* (hər'sūt) has (ū) only.

## 127. (ōō) or (ū)

When the sound is unstressed and follows (sh) and (zh), usage is very irregular:

- casual (zhū, zhōō, zū)  
 casualty (zhū, zhōō, zū)  
 casuist (*Am.* zhū, zhōō, zū; *Eng.* zū, zhū, zhōō)  
 issue (*Am.* shōō, shū; *Eng.* sū, shōō, shū)  
 sensual (*Am.* shōō, sū; *Eng.* sū, shōō)  
 sensuous (*Am.* shōō, sū; *Eng.* sū, shōō)  
 tissue (*Am.* shōō, shū, sū; *Eng.* sū, shōō, shū)  
 usual (zhōō)  
 visual (*Am.* zhū, zū; *Eng.* zū, zhū, zhōō)

## (ū)

128. American and English usage recognize (ū) only—

i. when the sound is initial:

- |                                      |                        |
|--------------------------------------|------------------------|
| <i>unit</i>                          | <i>usurer</i>          |
| <i>use</i> ( <i>v.</i> , <i>n.</i> ) | <i>u'vula</i> (ū'vūlə) |

ii. when the sound follows

- |   |  |
|---|--|
| (b): <i>abuse</i> ( <i>n.</i> , <i>v.</i> ) | <i>butte</i> (būt)                           |
| bugle                                       | tribunal ( <i>Am.</i> ī; <i>Eng.</i> ī or ī) |
| (f): <i>fuchsia</i> (fū'shə)                | refute                                       |
| fugue (fūg)                                 |  |
| (g): <i>gewgaw</i> (gū'gaw)                 | lugubrious ( <i>Am.</i> ōō or ū)             |
| leguminous ( <i>Am.</i> ōō<br>or ū)         |  |

*Note 1:* figure (*Am.* -ər, -ūr; *Eng.* -ər)

- |                               |  |
|-------------------------------|--|
| (h): <i>exhume</i>            | <i>huge</i>  |
| hue                           | human  |
| (k): <i>acumen</i>            | <i>cuneiform</i> (kū'nēifōrm,<br>kūnē'ī-, kū'nīfōrm) |
| acute                         |  |
| cucumber                      | lacuna (ləkū'nə, lă-)                                |
| cue                           | queue  |
| culinary ( <i>Am.</i> also ū) |  |

*Note 2: coupon* (kōō'pŏn)

(m): immune	mute
mew	
(p): impugn ('g' silent)	pule
pew	puma
puberty	pu'tative
puisne (pū'nē)	spume
puissant (pū'isnt)	spurious

and words in *-pute*:

depute	impute
dispute	repute

(th): enthusiasm (*also* ōō), &c.

(v): *view*, &c.                      photogravure (-ūr')

### 129.                      (ū) or (ōō)

When the sound is stressed and follows (d), (n), or. (t), American usage recognizes both (ū) and (ōō), but English usage recognizes (ū) only. In America (ōō) appears to be gaining ground in these positions. Academic and dictionary authority advocate (ū); but (dōōk) and (dōō'tē) for (dūk) and (dū'tē), (nōō) and (nōōz) for (nū) and (nūz), (stōō'dənt) and (stōō'dēō) for (stū'dənt) and (stū'dēō), appear to be winning the day, not only in the West and the Middle West but in New England as well. Southern American speech, however, favours (ū) in these and similar words.

i. (d):

adieu, -x (-z)	duke
deuce	duly
dual	dune
dubious	duplicate
dude	during
due	duty
duet	endure

and compounds in *-duce*:

deduce	produce
induce	reduce
introduce	seduce

The (ū) sound is also preserved in bookish words, e.g. *dualism*, *ducal*, &c.

*Note*: There is a tendency for (dū) in a stressed syllable to become (jōō). The sound (d) always tends to combine with a following (y), the resulting sound being (j). Compare *soldier* (sō'ljər) and the colloquial (howjədōō') for *How do you do*. In the (dū) words, when the sound is stressed, this tendency should be resisted. Such pronunciations as (əjōō') for (ədū') in the word *adieu*, and (jōō'tē) for (dū'tē) in the word *duty* are not recognized by usage. In unstressed syllables, however, (jōō) is almost universal in America, though (dū) is recommended in formal speech. In England (jōō) is heard in *educate* and *gradual*, but (dū) is probably more common among careful speakers. In most other words (dū) alone is recognized:

dubiety (-bī'-)	nodule (nō'-)
duration	pendulum
individual	schedule ( <i>Am.</i> sk; <i>Eng.</i> sh)
modulate	undulate

*but*:

*grandeur* (*Am.* -jər; *Eng.* -jər, -dūr)  
*verdure* (*Am.* -jər; *Eng.* -jər, -dūr)

ii. (n):

gnu ('g' silent; <i>Am.</i> ū; <i>Eng.</i> ōō or ū)	<i>new</i> , -s, -paper
<i>inure</i> (also 'enure')	nucleus
<i>knew</i>	nude
<i>manœuvre</i> (ōō or ū)	nugatory
<i>minu'te</i> ( <i>adj.</i> , ī or ĭ)	nuisance
<i>neutral</i>	numeral

## iii. (t):

astute	tube <sup>'</sup>
mature	Tuesday
matutinal ( <i>Am.</i> -tū'- or -tī'n-; <i>Eng.</i> -tī'n-)	tufa
stew	tulip
steward	tumid
student	tumor
studio	tumult
stupefy	tune
stupid	tunic
stupor	tutor

The (ū) sound is also preserved in bookish words, e.g. *tubular*, *tutelage*, &c.

*Note:* There is a tendency for (tū) in a stressed syllable to become (chōō). The sound (t) always tends to combine with a following (y) to form (ch), e.g. *righteous* (rī'chəs) and the colloquial (dō'nchə) for *don't you*. Where (tū) occurs in a stressed syllable, however, this tendency should be resisted. Such pronunciations as (chōōb) for (tūb) in the word *tube*, and (chōōn) for (tūn) in the word *tune* are not recognized by usage. But in unstressed syllables (t) followed by (y) regularly becomes (ch) in the words in *-ture*, e.g., *adventure*, *capture*, and usually in *amateur* and *literature*. [See sections 152 ii and 153.] Where the *-ture* ending is stressed, as in *immature*, it should be cleanly sounded (-tūr'). In the following words American usage favours (chōō) and English usage (tū), though both sounds are heard on this continent as well as in England:

actual (k)	ritual
habitual	textual
punctual (k)	virtual
punctuate (k)	

In the following words careful speakers, especially in England, preserve a clear (tū) sound; but usage varies:



capitulate	petulance
contumely (kǝ'ntūməlē)	virtue
petulant	virtuous

*but*: fortune (*Am.* chən, -tūn; *Eng.* -chən)

130. (ōō)

brougham ('gh' silent)	route ( <i>dial.</i> ow)
combe	stoep
duma ( <i>Eng.</i> ōō or ū)	stoup
ghoul	uncouth

131. (ōō) or (ōō)

broom	hoop ( <i>Eng.</i> ōō)
gooseberry ( <i>Am.</i> gōō'zbrē,	roof ( <i>Eng.</i> ōō)
gōō'zbərē; <i>Eng.</i> gōō'zbrē)	room
hoof ( <i>Eng.</i> ōō)	soot ( <i>Eng.</i> ōō; <i>dial.</i> ū)

132. (ǔ)

chough (chǔf)	pommel
comely	rowlock (rǔ'lək)
covey	southerly
cozen	southern
deth	stomach (ək)
plover	twopence

133. (ǔ) or (ǝ)

hovel ( <i>Eng.</i> ǝ or ǔ)	mongrel ( <i>Eng.</i> ǔ)
hover ( <i>Eng.</i> ǝ or ǔ)	wont, -ed ( <i>Am.</i> ǔ; <i>Eng.</i> ō or ǔ)

134. (ōō)

bosom (z)	rucksack
butcher	worsted ( <i>n.</i> , 'r' silent)
cu'ckoo (kōō'-)	

135. (ōō), &c.

acoustics ( <i>Am.</i> ōō or ow; <i>Eng.</i> ow or ōō)	
brusque ( <i>Am.</i> ōō; <i>Eng.</i> ōō, ōō, or ū)	

caou'tchouc (*Am.*  $\bar{o}o$  or ow; *Eng.* ow)

joust (*Am.*  $\bar{o}o$  or ŭ; *Eng.*  $\bar{o}o$ )

noumenon (*Am.*  $\bar{o}o$  or ow; *Eng.* ow or  $\bar{o}o$ )

nous (*Am.*  $\bar{o}o$  or ow; *Eng.* ow)

### The vowels followed by *r*.

**136.** All the long vowels in English are modified by a following *r*. The modification of *a* in *mare*, as compared with *a* in *mate*, involves a complete change of sound. The *a* in *mate* is a diphthong made up approximately of (ě) and (ē); the *a* in *mare*, however, is not a diphthong but a single sound similar to French *è* in *père*. French speakers of English indeed often retain the pure *è* sound in pronouncing an English *e* before *r*. The usual transcription of this foreign pronunciation by English writers is *air*, e.g. *vairy*, *pairfectly*. The sound occurs properly in English only in a syllable closed by *r*, though some speakers use it instead of (ē) in the vowel combination (ēə) in *real*, *idea*, *theatre*, &c., and some use it in *yes*, *bed*, *guess*, &c.

**137.** There is also a modification of *o* in *more*, as compared with *o* in *mote*. The *o* in *mote*, as we have already pointed out, is a diphthong made up of the pure *o* sound followed by ( $\bar{o}o$ ). The *o* in *more*, however, is the English (aw). It occurs as *aw* in *drawer*.

**138.** The vowels in the combinations (ēr), (ūr), and (ōōr) represent in the main shortened forms of the corresponding long vowels, (ē), (ū), and ( $\bar{o}o$ ), not followed by *r*. Compare *mete*, *mere*; *mute*, *mure*; and *moot*, *moor*.

**139.** There is a further modification affecting all these sounds, and the sounds (ār), (īr), and (owr) as well, in that the obscure (ə) sound intrudes between the vowel proper and the *r*: e.g. in *hire*, which we explain as (hīr), there is actually heard (hīər), and in *flour* (flowr) the sound is actually (flow'ər). This intrusion of (ə) is the only modification produced by a following *r* in the case of (ah), (ī), (*Eng.* aw), and (ow). Thus

the vowel sound in *bah* is identical with the main vowel sound in *pard*; that of *mite* is identical with the main vowel sound of *mire*; and similarly the first vowel sound of *lawyer* is identical with the main vowel sound of *more*, and the vowel of *cow* with the main vowel sound in *flour*. Accordingly, in English Received Pronunciation, where the *r* is mute, the (aw) words *laud* and *lord* are identical in sound, and the words *dawn* and *morn* are good rhymes. The slurring of the *r*, which as we have seen is characteristic of English Received Pronunciation and of New England and Southern American speech, does not affect these modifications. The vowels themselves are modified as if the *r* were sounded. But when the *r* is slurred this (ə) is more prominent than when the *r* is sounded; and accordingly it may be said that in General American speech, especially in the combinations (ār), (ēr), (ōr), (ūr), and (ōōr), the (ə) sound is usually very slight, and sometimes absent altogether. On the other hand the American vowels are slightly longer than the English. This (ə) is always present, however, in (ir), and (owr), e.g. *hire*, *flour*. It should be added that there is no modification of the vowel sound unless the vowel occurs in the same syllable as the *r*. Thus there is no modification in the following: *play-er*, *ti-rade* (*Am.* ī; *Eng.* ĭ), *mow-er*.

140. We have said above that the slurring of the *r* in English Received Pronunciation and in New England speech does not affect the modification of a long vowel or diphthong. This is not always the case with the obscure vowel of an unaccented syllable such as final *-er*. The slurring of *r* seems to some speakers to call for extra and false stress so that *waite* (wā'tə) and *water* (waw'tə) become (wātah') and (wawth'), the final vowel thus being quite changed. Such perversions are, of course, unauthorized by usage. Occasionally, too one encounters a speaker who handles a word like *barb*, not merely by slurring the *r* but by ignoring it, so that the normal English (bahb) becomes (bōb).

141. A very common difficulty in respect of these sounds is a confusion between ( $\bar{a}r$ ) and ( $\bar{e}r$ ). Some speakers give one sound ( $\bar{a}r$ ) to *chair* and *cheer*, to *wary* and *weary*, to *pair* and *peer*. This is not recognized by usage. The difficulty is not lessened by the freaks of English spelling, for the ( $\bar{a}r$ ) sound is variously disguised in *care*, *fair*, *bear*, *heir*, *there*; as is the ( $\bar{e}r$ ) sound in *peer*, *tear* (*n.*), *weir*, *mere*, *tier*. Some speakers also confuse ( $\bar{o}r$ ) and ( $\bar{oo}r$ ) with the result that *pour* and *poor* are both pronounced ( $p\bar{o}or$ ) or both ( $p\bar{or}$ ).

142. To these long vowels and diphthongs should be added the vowel sound in the combination ( $\text{ər}$ ) as in *her*, *pert*. This sound occurs in English only before *r*. Of this vowel the obscure ( $\text{ə}$ ) is a shortened form.

143. The short vowels, on the other hand, are unaffected by a following *r*. This is because these sounds occur in words of more than one syllable, and the vowel and the *r* do not in fact come together but belong to different syllables. Thus the marked vowels in the following pairs of words are identical:

rack	ca-ret
reck	pe-rish
rick	spi-rit
rock	co-ral
ruck	cu-rrent

Where the vowel and the *r* do come in the same syllable the vowel is modified and becomes ( $\text{ər}$ ), e.g., *burst*. It may be noted that the Scotch trilled *r* does not produce modification; a Scotchman can give the same vowel to *but* and to *burst*.

144. These short vowels are a source of confusion to many speakers, especially in America. They substitute ( $\bar{o}r$ ) for ( $\text{ö-r}$ ), and ( $\text{ər}$ ) indiscriminately for ( $\text{ě-r}$ ), ( $\text{ĩ-r}$ ), and ( $\text{ũ-r}$ ), pronouncing *orange* with ( $\bar{o}r$ ) instead of ( $\text{ö-r}$ ), *deterrent*, *stirrup*, and *current* with ( $\text{ər}$ ) instead of ( $\text{ě-r}$ ), ( $\text{ĩ-r}$ ), and ( $\text{ũ-r}$ ) respectively. It must be remembered that a vowel is not

affected by a following *r* unless the *r* is pronounced in the same syllable. We should therefore distinguish between the following pairs:

deter (əɾ)	deterrent (ĕ-r)
or (ōɾ)	orange (ŏ-r)
stir (əɾ)	stirrup (ĩ-r)
cur (əɾ)	current (ũ-r)

Those who use the pronunciations condemned above would probably argue that the *r* belongs in the earlier rather than the later syllable. In spite, however, of such apparent exceptions as *histor-ian* (ōɾ), *glor-ious* (ōɾ), and *fur-ry* (əɾ), the rule seems to be to take the *r* if possible in the later syllable, thus avoiding the modification of the vowel. But an inflectional ending added to a monosyllabic verb does not affect the quality of the main vowel. Thus *fear* and *fearing* both have (ēɾ), *soar* and *soaring* both have (ōɾ), &c. It may be noted that vulgar pronunciation, by dropping a following vowel, as in *bar'l*, *squir'l*, confines the *r* and the vowel in the same syllable and so compels the modified sound.

145. It should be said, however, that many cultivated American speakers regularly give the sound (ōɾ) instead of (ŏ-r) in *forest*, *foreign*, *forehead*, *orange*, and *torrid*; and the sound (əɾ) instead of (ĩ-r) in *squirrel*, *stirrup*, and *syrup*. But the pronunciation (əɾ) in *American*, *terrible*, and *very* is dialectal; and the pronunciation (əɾ) instead of (ũ-r) in *borough*, *burrow*, *courage*, *current*, *hurry*, *nourish*, *thorough*, and *turret* is generally condemned as uncultivated.

## 146.

## (āɾ)

aerial (n.)	garish
aeronaut, -ic, -ics (also ā-əɾ)	heir, -ess ('h' silent)
aeroplane (also ā-əɾ)	Mary
barbarian	ne'er-do-well, -weel
chary	parent
fairy	proletariat

sombrer'o (*Eng. also* -ēŕ'ō) vary,

tear (*v., n.*) wary

there wistaria

vagar'y (*Eng. also* vā'gərē)

*Note: eyrie (also spelt 'aerie'; āŕ'ē or īŕ'ē)*

147. (ar)

hearth (*old-fashioned, əŕ*) sergeant

hussar' tarry (*adj.*)

148. (ǎ) followed by (r)

arid charity

barbarity claret

barrel clarity

carat marigold

caret parish

carrot parity

carry tarry (*v.*)

character (*not* kar'-)

149. (ǎ-r) or (ār)

apparent (*Am. ǎ*) pa'riah (*Am. ǎ*)

150. (ēr)

adherent era

aerial (*adj. āēr'ēəl*) inherent

cerement (*sēr'mənt*) weir

eery wisteria

151. (ě) followed by (r)

bury merry

deterrent peril

errant perish

ferry (*dial. ār*) severity

heroine (-in) sincerity

heroism terrible (*dial. əŕ*)

herring very (*dial. əŕ or ār*)

## 152.

## (əɹ)

i. adjourn	guerdon
attorney	myrrh
colonel (kəɹ'nəl)	myrtle
curtsey	occur
demur	scourge
deter	were (wār rare)
err	whortleberry
furry	
girl ( <i>Am.</i> əɹ, ě, ǻ; <i>Eng.</i>	
əɹ, āɹ, ě, &c.)	

*Note:* clerk (*Am.* əɹ; *Eng.* ar)

ii. the words in unstressed *-ture*. In these *t* becomes (ch):

creature	moisture
feature	nature
gesture (jě'-)	picture (k)
juncture (k)	vesture
lecture (k)	&c.

*Note:* debe'nture (-chəɹ or -shəɹ)

iii. the words in unstressed *-sure*. In these *s* becomes (zh) when it follows a vowel, and (sh) when it follows a consonant, the words in *-ssure* falling into the latter group:

censure	fissure (sh)
closure	leisure ( <i>Am.</i> ē or ě; <i>Eng.</i> ě)
enclosure	pleasure
disclosure	pressure (sh)
erasure	treasure

*Note:* cynosure (*Am.* ī' or ĭ'; *Eng.* ĭ' or ĭ'; *Am.* -shōōɹ; *Eng.* -zūr, -zhūr, -zhōōɹ, -sūr).

## 153.

## (əɹ) or (ūr)

amateur (*Am.* ǻ'məchəɹ or ǻmətəɹ' or ǻmətōōɹ' or ǻmətūr'; *Eng.* ǻmətəɹ' or ǻmətūr')



amateurish (*Am.* -tər'ish; *Eng.* -tər'ish or -tūr'ish or ă'm-)  
 azure (*Am.* ă'zhər or ā'zhər; *Eng.* ă'zhər or ā'zhər or -zhūr)  
 connoisseur (*Am.* -ər)  
 literature (*Am.* -chōōr; *Eng.* -chər or -tūr)

154. (əɾ) or (ōɾ)

courteous courtesy

155. (īɾ)

byre irony

156. (i) followed by (ɾ)

dī'rigible (j) squirrel (*Am.* often ə)  
 miracle stirrup (*Am.* often ə)  
 mirror syringe  
 sirrah syrup (*Am.* often ə)  
 spirit

157. (ōɾ)

This symbol is used also for (awɾ) which is identical in sound with (ōɾ).

abhor	orient, -al
athwart	porous
aural	record ( <i>n.</i> ; <i>Am.</i> also əɾ)
aurochs ( <i>also</i> ow'r-; -ōks)	story
choral	sward
courtier	swart
flora	swarthy (dh or th)
historian	toward, -s ( <i>preposition</i> , tōɾd,
morning	-z; <i>Eng.</i> also təwōɾd, -z)
oral	war

158. (ō) followed by (ɾ)

Many cultivated American and Canadian speakers give the sound (ōɾ) in these words.

abhorrent	authority
autho'ritative (-tā-, -tə-)	coral

coroner	moral
correlate	orange
correspond	o'rison (z)
Dorothy	porridge
florin	rhetorical
florist ( <i>Eng. also</i> $\overline{or}$ )	sorrel
forehead (' <i>h</i> ' silent)	sorrow
foreign	sorry
forest	to-morrow
historical	torrent
horrible	torrential (-shəl)
horrid	torrid
horror	warrant
laurel	warrior
majority	

### 159. ( $\overline{ur}$ ) and ( $\overline{oor}$ )

These words have been placed for convenience in sections 123 to 129, since the same principles apply to the sounds ( $\overline{ur}$ ) and ( $\overline{oor}$ ) as to the sounds ( $\overline{u}$ ) and ( $\overline{oo}$ ). It should be remembered, however, that one effect of the *r* following the ( $\overline{u}$ ) is to shorten it. Strictly speaking, therefore, the vowel sound in *moor* should be represented not by ( $\overline{oo}$ ), but by ( $\overline{oo}$ ). It is, in fact, closer to the short vowel in *rook* than to the long vowel in *moot*.

### 160. ( $\overline{oor}$ )

boor	dour
co'ntour	poor
courier	tour

### 161. ( $\overline{oor}$ ), &c.

hourī (*Am.*  $\overline{oor}$ , *owr*; *Eng.*  $\overline{oor}$ )  
 tournament (*Am.*  $\overline{oor}$ , *ər*; *Eng.*  $\overline{oor}$ , *ō*,  $\overline{or}$ , *ər*)  
 tourney (*Am.*  $\overline{oor}$ , *ər*; *Eng.*  $\overline{oor}$ , *ō*,  $\overline{or}$ , *ər*)  
 tourniquet ( $\overline{oor}$ , *or* *ər*; -*kēt* *or* -*kā*)

## 162.

## (ǔ) followed by (r)

borough	furrow
burrow	hurry
courage	nourish
current	occurrence
curry	thorough
demurrer	turret
furrier	worry

**The obscure vowels (ə) and (ɪ)**

163. A distinctive feature of English pronunciation is the obscure sound often given to unstressed sounds, especially unstressed vowels. In the pronunciation of *utterance* or *honourable*, for example, while the first vowel in each word is given the sound which the spelling would suggest, the other vowels become in every case the sound of (ə). This obscure vowel is the sound actually heard in the unstressed syllables of *balsam*, *item*, *bottom*, *column*, *porpoise*, *stomach*, however little the spelling would suggest it. It is also heard for the vowels in the unstressed endings: *-al*, *-el* (-əl); *-am*, *-om*, *-um* (-əm); *-an*, *-on* (-ən); *-ance*, *-ence* (-əns); *-ant*, *-ent* (-ənt); *-ous* (-əs); *-ure* (-ər).

164. The influence exerted by stress in obscuring vowel sounds in unstressed syllables may be clearly seen in the following pairs of words cited by Professor Jones in his *Pronunciation of English*:

momentous (ě)	moment (ə)
miraculous (ǎ)	miracle (ə)
yard (ar)	vineyard (ə)
board (ōr)	cupboard (ə) ('p' silent)
stone (ō)	Gladstone (ə)
proverbial (ər)	proverb (ə)

It should be added that the pronunciations given in the second group represent the usage of informal speech only. In formal speech the obscure (ə) tends to assume the character of the vowel which it represents. In general it may be said

that the extent to which a vowel is obscured in a given word will depend upon the rapidity of the utterance and upon the formality of the occasion. [Compare section 169.]

165. As will be seen from the examples given in the last section, almost all the vowels tend to be obscured when they occur in unstressed syllables. This is not an absolute rule, however. The long vowels, though usually reduced to some extent, are not always completely obscured. An unstressed (*ā*), as in *moderate*, for example, is sometimes obscured and sometimes not. [See section 48.] A final unstressed (*ē*), as in *simile*, is reduced but not fully obscured. [See section 62.]

166. The usage with regard to the long vowels (*ō*) and (*ū*) is more complicated. The vowel (*ō*) regularly becomes (*ə*) when it occurs in the middle of an unstressed syllable, as in *Gladstone* and *cupboard*. But it is reduced to the pure *o* sound, and not fully obscured, when it occurs at the end of an unstressed medial or initial syllable, as in *molest*, *poetic*, *possess*. When it is final it retains the full diphthongal (*ō*) sound, as in

borrow	tobacco
motto	to-morrow
piano	window
pillow	yellow
tomato	

The use of the (*ə*) sound in the final syllables of these words, except in the phrase *to-morrow morning*, is generally condemned as dialectal. In the unstressed syllables of *borough* and *thorough*, however, American usage recognizes both (*ō*) and (*ə*); and English usage recognizes (*ə*) only.

167. An unstressed (*ū*) also has several values. Sometimes, as in *avenue*, *deluge*, *prelude*, it remains unchanged. Sometimes it is heard in a shortened form as (*yō*) instead of (*yōō*):

annual (see also section 180)	miraculous
celluloid	salutary
minuet (see also section 180)	

And sometimes it is completely obscured:

accurate (yōōr or yər)	regular (yōōl or yəl)
inaugurate (yōōr or yər)	singular (yōōl or yəl)
popular (yōōl or yəl)	

**168.** A second obscure vowel (i) is less frequently heard. One recognizes it in the opening syllable of *because* and of *emotion*, and in the final syllable of *village*, of *plantain*, and of *primate*. In English Received Pronunciation this (i) regularly occurs in the verb endings, *-ed* and *-es*, as in *disgusted* and *advises*; in the possessive and plural ending *-es* in nouns, as in *James's* and *horses*; and in the common endings *-less* and *-ness*, as in *heartless* and *quickness*. In America the obscure vowel (ə) is also commonly heard in all these positions. The obscure (i), like the obscure (ə), approximates in formal speech to the vowel which it represents. [See section 164.]

**169.** The first of these two obscure sounds, (ə), appears also in the 'weak' forms of such words as *can*, *was*, *have*, *of*, *that*, *the*, *a*, and *and*, when sentence emphasis requires that they should be unstressed. Writers of dialect stories often ridicule an uncultivated speaker by printing his pronunciation of unstressed *have* as 'of', when actually in the phrases 'might have sensed' and 'mite of sense' the second word in each case is pronounced by most of us in rapid speech as (əv). As an illustration of these obscured sounds Mr. Walter Ripman, in *The Sounds of Spoken English*, transcribes into phonetic spelling a stanza of the nursery rhyme, 'Sing a Song of Sixpence'. We reproduce his illustration, confining the phonetic spelling for greater emphasis, to the syllables in which the vowels are obscured:

'Sing ə song əv sixpəns, ə pockit full əv rye,  
Four ən twenty blackbirds baked in ə pie.  
When dhə pie wəz opənd, dhə birds bīgan tə sing.  
Wasn't that ə dainty dish tə set bīfore dhə king?'

This, of course, is the pronunciation of informal speech; and

the proportion of reduced and obscure vowels will be found to decrease with the formality of the occasion and with the slowness of utterance. Singing is extremely precise in this respect and can have no obscure vowels. Very close to the singer comes the orator or the tragic actor, who, however, must use a certain number. Ordinary conversation approximates the nursery rhyme, especially when carried on with some rapidity. American speech does not in principle differ from English speech in this tendency to the weakening of unstressed words; but probably it would be found that the same words are not weakened in both.

170. For a given style of enunciation it is hard to explain why certain vowels are clearly pronounced and certain others obscured. The clearness, it would seem, depends on the stress; thus in the verb *moderate* (mō'dērāt) there is a certain stress on the last syllable which we do not feel in the corresponding syllable of the adjective *moderate* (mō'dērīt). [See section 48.] The same difference is perceived in the second syllables of *inconsequential* (īnkōn'sikwě'nshəl) and *inconsiderate* (ī'nkənsī'dērīt). In the first case the additional stress is used to bring out meaning; in the second it is forced on the speaker by the mere difficulty of handling a succession of syllables.

## V

### THE CONSONANTS

*Note:* The words listed in this chapter are grouped  
by letters, not by sounds.

171. There are in English twenty-three distinct consonant sounds. Of these sounds seventeen are represented clearly enough in ordinary writing by distinct letters of the alphabet—*b, d, f, g* as in *go, h, k, l, m, n, p, r, s, t, v, w, y, z*. Four others are represented effectively by combinations of letters—*ng* as in *singer, sh, th* as in *thin, wh*. Of the remaining sounds (dh), the sound of *th* in *thine*, is normally spelt with the same letters as (th) in *thin*, and cannot possibly be distinguished by the inexpert; the sound (zh) in *azure* has no well-recognized sign in ordinary writing. The alphabet, it will be noted, has three unnecessary letters: *c* attempts the work of (k) or of (s), *x* that of (ks), and *q* that of (k).

172. The letter *j* denotes effectively a combination of sounds—(d) followed by the sound (zh) just referred to. Thus the word *edge* might, but for convention, be spelt in ordinary English *ej*. The failure of the ordinary speaker to recognize that *j* represents a combination of sounds is caused by a slight overlapping of (d) and (zh); (d) is not completely finished and (zh) is not properly begun. Exactly corresponding to the combination of sounds denoted by *j* is that denoted by (ch) in *change*, where the actual sound is of (t) followed by (sh). This *t* appears in the spellings *witch, catch*, though in these words *ch* is the *ch* of *chamois*, the phonetic (sh). Here also the two sounds overlap, (t) not being completed and (sh) not being properly begun.

172a. In English, as in some other European languages, the letters *g* and *c* each have two sounds. The letter *g* may represent (g) or (j); the letter *c*, (k) or (s). The rule is that before *a, o, and u* the letters *g* and *c* have the hard sounds



(g) and (k) respectively; and before the letters *e*, *i*, and *y*, the soft sounds (j) and (s). In English, however, this rule does not always apply to the letter *g*, as may be seen from the lists given in section 188. Typical examples of the words that follow the rule are, *irre'fragable* (g) and *regicide* (j). Sometimes usage is uncertain as between the two sounds; and then both are heard as variants, for example, *pharmaceutical* (farməsū'tikəl, -kū'-) and *tergiversate* (tər'j-, tər'g-). [See also section 188 iv and vi.]

173. The *ng* of *singer* is a single sound; but the very same spelling is used for the double sound (ng-g) in such words as *finger*, *anger*. The (ng) sound is regularly developed in English from (n) followed by (g) or (k). It is difficult, for instance, at least in rapid speech, to pronounce a clean (n) in *income* or in *tango*. [See section 198.]

174. It is necessary at this point to explain the difference between *voiced* and *voiceless* consonants. These technical terms mark the difference between (b), (d), (dh), (v), and (z) on the one hand, and (p), (t), (th), (f), and (s) on the other. While the speech organs of the mouth act precisely in the same way in pronouncing (v), as in pronouncing (f), the *voiced* consonant (v) requires a vibration of the vocal cords which is not needed for the *voiceless* consonant (f). This vibration may be plainly felt by laying a finger on the Adam's apple as the consonant is pronounced.

175. The letters *wh*, mentioned above, represent sometimes a voiced (w), sometimes a voiceless (w), and sometimes (hw). English Received Pronunciation favours the voiced sound with the result that *when* becomes identical in sound with *wen*, and *which* with *witch*. In Scotch, Irish, Northern English, and American speech, however, *wh* is sometimes pronounced as (hw), e.g. *when* (hwen), and sometimes as a voiceless (w). In producing the voiceless (w) the vocal organs are held in the same position as for the voiced (w), but there is no vibration of the vocal chords. The resulting sound is

similar to (f), except that (f) is produced by the upper teeth in conjunction with the lower lip while the voiceless (w) is produced by the lips alone. The sound does indeed sometimes become (f) with the result that in Irish dialect stories, for example, the word *what* is usually written 'fwhat'. [See section 217 ii.] We do not distinguish in our transcriptions between the voiced (w) and the voiceless (w); both are represented by (w).

**176.** While spelling usually distinguishes the voiced from the voiceless consonant—(b) from (p), (v) from (f), &c.—this is not always the case. As already noticed, the spelling *th* stands for both (th) and (dh). So *s* often represents the sound of (z) and *f* or *ph* occasionally the sound of (v). In cases of ambiguity it may be helpful to remember some phonetic tendencies. The voiced consonant is likely to develop between vowels or after another voiced consonant. Thus (z) is the natural pronunciation for the written *s* in *mouser*, *bosom*, *observe*. In forming plurals or possessives the written *s* becomes (z) after a vowel or a voiced consonant as in *boys*, *dogs*, *wives*, *goose's*, but remains (s) after a voiceless consonant as in *wife's*, *cats*. But the voiceless sounds (s), (f), and (t) are incorrect in the phrases *has to*, *have to*, and *used to*, in spite of the fact that a voiceless consonant (t) immediately follows. Verbs, in contrast to nouns and adjectives, tend to close with a voiced rather than a voiceless consonant, because the former sounds better before inflections like *-ing*, *-er*. Thus while *loathe* is as easily pronounced with (th) as with (dh), *loathing* goes better with (dh). In the following pairs of words accordingly the noun regularly has the voiceless sound and the verb the voiced sound:

advice	advise
belief	believe
glass	glaze
grass	graze
shelf	shelve

In the following pairs the difference is indicated only by the addition of a mute *e* in the verb:

bath	bathe
breath	breathe
cloth	clothe
sooth	soothe
teeth	teethe
wreath	wreathe

The word *bath* may also be used as a verb; it then has the voiceless (th) sound like the noun. In the following words there is no difference in spelling between the verb and the noun or the adjective; but the noun and the adjective nevertheless have the voiceless sound and the verb the voiced sound:

abuse	house
close (n. 'enclosure')	mouth
diffuse	use
excuse	

But *close* (n. 'end') and *rise* (n. 'hill') have the voiced sound.

177. A baffling feature of English spelling is the retention of consonants formerly sounded but now silent. Thus (l) has disappeared—especially before (d), (f), (k), (m)—in many words of native stock, e.g. *chalk*, *calf*, *should*, and in many derived from the Latin, e.g. *palm*, *salmon*. So *gh*, formerly sounded like Scotch *ch*, has either disappeared, as in *through*, *night*, or has been changed to (f), as in *rough*, *chough*. The two changes are seen side by side in *enow*, *enough*, and *dough*, *duff* (nautical). Similarly we have lost the (g) and (k), once sounded, before (n) in words like *gnaw*, *gnat*, *know*, *knit*, and the (w) before (r) in *write*, *wring*. The (w) disappears also in other troublesome consonant combinations such as *answer*, *sword*, and in nautical words like *gunwale* and *boatswain*. Loss of (t) has occurred after (s) or (f) when followed by (l), (m), (n), as in *thistle*, *Christmas*, *chestnut*. [See section 211.]

178. The pronunciation of *h* at the beginning of words, though now the rule, was seriously threatened about a century ago under the influence of words from the French, in which *h* was of course silent. Under a vigorous reform, however, (*h*) was not only restored to all native words, but was forced upon the French borrowings, with a few exceptions like *hour* and *honour*. The *h* is silent in the combination *rh* when initial, e.g. *rhapsody*, *rhetoric*, *rhubarb*, *rhyme*, *rhythm*.

179. In many words introduced from abroad, the original foreign pronunciation has influenced English usage. Among the French influences, for example, is the dropping of the final consonant in *croquet* and *chamois*; the latter word shows too the French (*sh*) sound for the spelling *ch*. In words like *mignonette* the peculiar French *gn* is approximated by the sound (*ny*); in *mirage* the *g* is sounded as (*zh*); so too the *j* of *bijou*. In many words the spelling *qu* indicates a mere (*k*) sound, e.g. *bouquet*. Among other consonant sounds that are foreign in origin are two or three from Italian. Italian *c* before *e* or *i* has the sound of (*ch*) as in *dolce* (dō'ľchā). Italian *gh* has the sound of (*g*) as in *ghetto* (gě'tō), and *ch* has the sound of (*k*) as in *chianti* (kyah'ntē). Other French and Italian sounds are discussed in Chapter X.

180. The vowels *e*, *i*, and *u*, when followed by other vowels, sometimes have consonantal values, *e* and *i* being pronounced as (*y*) and *u* as (*w*). The result in all cases is to reduce the number of syllables in the word affected. The letters *e* and *i* are treated in this way because the sounds (*ē*) and (*y*) have similar tongue positions. The letter *u* before a vowel tends naturally to become (*w*); compare *persuade* (pərsōā'd) and (pərswā'd). [See section 215.] In American speech the *e* in the common ending *-teous* is given a reduced (*ē*) sound, e.g. *beauteous*, *bounteous*, *duteous*, *piteous*, *plenteous*; in English speech the (*y*) sound is recognized as a variant in these words. The same usage seems to prevail in words like *lineage*, *linea-*

*ment, malleable*. But the word *courteous* sometimes has the (y) sound also in American speech. In the words in *-ceous* (-shəs), e.g. *herbaceous*, the (y) combines with the (s) to form (sh). The word *righteous* is always (rī'chəs). The letter *i* regularly becomes (y) after (l), (n), (v), as in *familiar, onion, saviour*, sometimes after (t) as in *question*, and sometimes, especially in English speech, after (ʃh), (s), (zh), and (z), as in *ratio, transient, ambrosia, grazier, hosier*. After (b) and (d) American usage recognizes the reduced (ē) sound only; but English usage varies between this sound and (y), e.g. *dubious, idiom, odious*. [See section 192.]

In the following lists we have grouped a number of words in which the consonants cause trouble. The words are grouped by letters, not by sounds.

## 181.

## c

## i. silent:

indict, -ment (ī)  
victual (vī'təl)

victualler (vī'tlər)

ii. (k) *or* silent. Careful speakers preserve the (k) sound in the following:

conjunction

punctilious

distinct

sanctify

function

sanctimonious

injunction

succi'nct

juncture (-chər)

tincture (-chər)

punctual

unction

punctuate

unctuous

puncture (-chər)

## iii. (s):

cento

sacerdotal

ceramic

iv. (s) *or* (sh): halcyon

v. (sh) or (s): oceanic (*Eng.* sh) /

vi. (ch): cello

vii. (th): hacienda (hah-thēē'ndə), (*Eng.* s)

## 182.

## cc

(ks):

flaccid

vaccine (*Am.* ĭ or ē; *Eng.*

succi'nct

ē or ĭ)

## 183.

## ch

i. silent:

drachm (ă)

yacht

schism, -atic

ii. (ch):

anchovy (ănchō'-, ăn'-)

gutta percha

chalice

lych

chanty

milch

cochineal (ö)

niche (nĭch)

iii. (ch) or (j):

ostrich

sandwich (*Eng.* j or ch)

iv. (ch) or (sh):

belch

gulch

bench

inch

falchion (faw'l, -ən)

launch (aw; *Eng.* ah, rare)

filch

pinch

v. (j) or (ch): spinach (*Eng.* -ĭj)

vi. (k):

cham (ă)

orchid

chimer'a (ĭ or ĭ)

parochial

distich

sumach (*Am.* sōō- or shōō-;

hemistich

*Eng.* sū- or shōō-)

machination

triptych

vii. (k) or (ch): *lichen* (lī'kən, lī'chən)

viii. (k) or (ch) or (sh): *conch*

ix. (sh):

*char'latan*

*debouch* (-bōō'sh)

*chauvinism* (shō'-)

*mulch*

*chauvinist* (shō'-)

x. Words in *arch-* have (ch) when the prefix is followed by a consonant, (k) when it is followed by a vowel. Compare *archbishop*, *archangel*, &c.

xi. In words of French origin *ch* has the sound of (sh), e.g. *charade*, *chicanery* [see section 284]; but in *chicane* and in *chivalry* and its derivatives English usage recognizes the (ch) sound as well. For the values of the symbols *ch* in German words, see section 287. In words of Italian origin *ch* has the sound of (k), e.g. *chianti* (kyah'ntē).

#### 184.

#### chs

(sh): *fuchsia* (fū'shə)

#### 185.

#### ci

i. (shē) or (sē):

*glacier* (*Am.* āshē; *Eng.* āsē, āshē)

*nuncio* (*Am.* shē; *Eng.* shē, sē)

ii. With regard to the words in *-ciate* and *-ciation* usage varies greatly. Careless speakers are apt to give the (shē) sound in all cases, except in *annunciation*, *association*, *denunciation*, *enunciation*, and *pronunciation*, in which two (sh) sounds would almost come together. In the following words both (shē) and (sē) are heard; but in careful speech the second of these sounds is probably the more common:

*appreciate* (*Eng.* shē)

*emaciate*

*appreciation* (*Eng.* shē)

*emaciation* (*Eng.* shē)

*associate*

*enunciate* (*Eng.* sē, shē)

*denunciate*

*officiate* (*Eng.* shē)



iii. In the endings *-cial*, *-cious*, and *-cient* the *i* combines with the *c* to form (sh), the other vowels becoming (ə), e.g.:

racial (-shəl)	gracious
social	ancient (-shənt)
capricious (-shəs)	sufficient

*Note:*

glacial (*Am.* glā'shəl, glā'sēəl; *Eng.* glā'sēəl, -shēəl, -shəl, glā'sēəl)

uncial (ŭ'nshēəl, -shəl; *Eng. also* -sēəl)

# 186. ck

silent: blackguard

# 187. d

i. silent:

groundsel (grownsəl)	handsome
handkerchief (i)	Wednesday
handsel	

*Note:* studding sail (stŭ'nsəl)

ii. (d) *not* (j):

a. words in *-dial*, *-dient*, *-dious*, *-dium*, e.g.:

expedient	medium
medial	odious ( <i>section</i> 192 i)

b. words in *du* stressed, e.g. duty. [See *section* 129 i *note.*]

iii. (d) *or* (j):

cordial	immediately
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iv. (j) *or* (d):

a. grandeur (*Am.* -jər; *Eng.* -jər, -dūr)  
verdure (*Am.* -jər; *Eng.* -jər, -dūr)

b. words in *du* unstressed e.g., *educate*, *gradual*.

[See *section* 129 i *note.*]

v. (d) *or* (t): hundredth

## 188.

## ġ

## i. silent:

benign	gnome
coign	gnostic
consign	gnu ( <i>Am.</i> ū; <i>Eng.</i> ōō, ū)
deign	imbroglio
diaphragm	impugn (ū)
feign	malign ( <i>v.</i> , <i>adj.</i> )
gnarled	pa'radigm ( <i>Am.</i> ĭ, ĭ; <i>Eng.</i> ĭ)
gnash	phlegm
gnat	seraglio (sərah'lēō, -lyō)
gnaw	

ii. (*Am.* g or silent; *Eng.* silent or g):

cognizable	gneiss (-īs)
cognizance	reco'gnizance
cognizant	

*Note:* physiognomist (*Eng.* 'g' silent)

physiognomy (*Eng.* 'g' silent)

## iii. (g):

cosmogony	gimp
gear	irre'fragable
geisha (ā)	phlegmatic
geld	recognition
gibbous	recognize
gillie	suffragan

## iv. (g) or (j):

gerrymander ( <i>Am.</i> g or j; <i>Eng.</i> g)	
gibberish ( <i>Am.</i> g)	
margarine ( <i>Am.</i> mar'jərĭn, mar'g-; <i>Eng.</i> marjərē'n, marg-, mar'-)	
sarcophagi (-ō'-)	

## v. (j):

di'rigible	gaol (ā)
egregious (-grē'j-)	gelid (ē)

<i>gesture</i> (-chər)	<i>gyves</i>
<i>giaour</i> (jowr)	<i>intellige'ntsia</i> , -tzia
<i>gibe</i>	<i>magi</i> (mā'jī)
<i>giblets</i>	<i>miso'gynist</i> ( <i>Am.</i> mī-; <i>Eng.</i> mī-)
<i>gill</i> ('1/4 pint')	
<i>gillyflower</i>	<i>ogee</i> (ō'jē, ōjē')
<i>gimbal</i>	<i>ogive</i> (ō'jīv, ōjī'v)
<i>ginseng</i>	<i>orgy</i>
<i>gist</i>	<i>panegyric</i>
<i>gybe</i> ( <i>obsolete form of 'jibe',</i>	<i>plagiarize</i>
<i>nautical</i> )	<i>springe</i>
<i>gyrate</i>	<i>syllogism</i> (sī'lə, -lō-)

## vi. (j) or (g):

<i>gibber</i> ( <i>Eng.</i> j)	<i>gyroscope</i> ( <i>Am.</i> j)
<i>gynaecology</i> ( <i>Am.</i> jī-, jī-; <i>Eng.</i> jī-, gī-)	<i>pedagogy</i> ( <i>Eng.</i> g or j)

## 189.

## gh

- i. silent: *slough* (*n.* 'marsh', ow)
- ii. silent or (f): *sough* (*v.*, *n.*, *Am.* sow; *Eng.* sow, sūf)
- iii. (f): *chough* (chūf)      *slough* (*v.*, *n.* 'snake skin', slūf)
- iv. (g): *gherkin*
- v. (k): *hough* (*also spelt 'hock'*)
- vi. (p): *hiccough*

## 190.

## gn

(ny), in words of French or Italian origin:

<i>bagnio</i> (bā'nyō)	<i>seignior</i> (sē'nyārē)
<i>cognac</i> (kō'nyāk)	<i>signor</i>
<i>mignonette</i>	

*Note:* *poignant* (*Am.* poi'nənt, poi'nyənt; *Eng.* poi'nənt)

The word *poignancy* has the same variants.

## 191.

## h

## i. silent:

forehead (ö)	nihilist (nī'-)
gingham	posthumous
heir, -ess (ār)	shepherd
honour	silhouette (silööë't)
hostler ('stableman')	vehicle
nihilism (nī'-)	

*Note:* The letter *h* is usually silent after the prefix *ex-*, e.g., *exhaust*, *exhilarate*, *exhibit*, *exhort*. But in *exhale* and *exhume* the *h* is sometimes sounded and sometimes silent. When the *h* is sounded the prefix *ex-* becomes (ěks-); when silent, (ěgz-). [See section 218.]

ii. silent *or* (h):

herb ( <i>Eng.</i> hərb)	ve'hement
honorarium	

## iii. (h):

herbage	humble ( <i>Eng. old-fashioned,</i>
herbalist	'h' silent)
human	humiliate

iv. (h) *or* silent:

hautboy ( <i>Am.</i> hō'boi; <i>Eng.</i> hō'boi, ho'boi)	hotel ( <i>Am.</i> hō-)
	humour

## 192.

## i

followed by a vowel often becomes (y) after

i. (d), especially in English speech (*Am.* ēä; *Eng.* ēä *or* yä):

expedient	medial
idiom	medium
idiot	odious ( <i>Am.</i> -ēäs; <i>Eng.</i> -yäs
immediate ( <i>Am.</i> d; <i>Eng.</i> d	<i>or</i> ēäs)
<i>or</i> j)	odium
Indian	

## ii. (l):

auxiliary	million
battalion	mullion
bilious	pavilion
billiards	peculiar
brilliant	postillion
bullion	stallion
civilian	valiant
familiar	vermilion
medallion	

*Note:*

alien (*Am.* -yən; *Eng.* -yən, -ēən)  
dalliance (*Am.* -ēəns; *Eng.* -ēəns, -yəns)  
ebullient (-yənt, -ēənt)  
foliage (*Am.* -ēəj; *Eng.* -ēij, -yij)  
folio (-ēō, -yō)

## iii. (n):

bunion	pinion
minion	poniard (pǝ'nyərd)
onion	spaniel
opinion	union

*Note:*

convenient (*Am.* -ēənt; *Eng.* -yənt)  
genius (-yəs, -ēəs)  
lenient (*Am.* -ēənt, -yənt; *Eng.* -yənt)  
miniature (mǝ'nyətūr, mǝ'nītūr)

## iv. (t):

question	suggestion
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*Note:*

Christian (*Am.* -chən, -tēən; *Eng.* -tyən, -chən)  
fustian (*Am.* -yən; *Eng. also* -ēən)

## v. (v):

behaviour	saviour
paviour	



195.

**m**silent *or* (m):*mnesic* (*Am.* nē-; *Eng.* nē-, mnē-)*mnemo'nic* (*Am.* nē-; *Eng.* nē-, mnē-)

196.

**mp**(n): *comptroller*

197.

**n**i. silent: *hymn*, *limn*, &c.*Note*: In *limner* the *n* is sounded.ii. (n) *or* silent:*government* (*Am.* n)*kiln* (*professional*, kil)

198.

**nc, nch, nk, nq**

i. (nk):

a. words in *in-* unstressed:*incline* (*v.*)*incredible**inclose**incredulity**include**incumbent**inco'mparable**incursion**incompetent**inquire**incongruous**inquiry* (ĩ'n- *rare*)*increase* (*v.*)b. words in *con-* unstressed:*concoct**concur**concordance**concurrence**Note*: (*Eng.* also kəng-):*conclude**conclusion*ii. (nk) *or* (ngk):a. words in *con-* stressed:*concave**concrete* (*n.*, *adj.*, 'paving material')*conclave**concord* (*Eng.* ngk, nk)*concubine* (*Eng.* ngk, nk)*concourse* (*Eng.* ngk, nk)



b. words in *in*- stressed:

<i>incandescence</i>	<i>increment</i>
<i>incandescent</i>	<i>incubate</i>
<i>inchoate</i> ( <i>Am.</i> -it; <i>Eng.</i> -āt)	<i>incubus</i> ( <i>Eng.</i> ngk, nk)
<i>incline</i>	<i>inculcate</i>
<i>income</i>	<i>inculpate</i>
<i>increase</i> ( <i>n.</i> )	<i>inquest</i>

c. *bronchitis*.

## iii. (ngk):

<i>anchor</i> , -age, -ess, -et, -ite	<i>synchronize</i>
<i>ankle</i>	<i>synchronous</i>
<i>bronchial</i>	<i>syncopate</i>
<i>conchoid</i>	<i>syncope</i> (sǐ'ngkōpē, -kəpē)
<i>conquer</i> , -or	<i>tranquil</i>
<i>inca</i>	<i>vanquish</i>

iv. (ngk) *or* (nk): *banquet* (-kwət)v. silent: *blancmange* (bləmah'nzh)

## 199.

## ng, ngh

## i. (ng-g):

<i>conger</i>	<i>incongruous</i>
<i>Congo</i>	<i>ingle</i>
<i>congregate</i>	<i>ingot</i>
<i>congruous</i>	<i>malingering</i>
<i>dinghy</i> (dǐ'ng-gē)	<i>mangrove</i>
<i>diphthongal</i>	<i>mongoose</i> ( <i>Am.</i> mǒ'ng-, mǔ'ng-; <i>Eng.</i> mǔng-gōō's, mǒng-, mǔ'ng-, mǒ'ng-)
<i>e'longate</i> (ē)	
<i>England</i>	<i>tango</i>
<i>English</i>	<i>unguent</i>
<i>flamingo</i>	

ii. (ng-g) *or* (n-g):

<i>congressional</i>	<i>congruity</i>
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iii. (nj):

harbinger	porringer
longevity	wharfinger
longitude	

iv. (ng) or (ngk):

length	strength
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200.

**p**

silent:

clapboard	<i>p</i> neumatic
cupboard	<i>p</i> neumonia
raspberry (z)	<i>p</i> tarmigan
receipt	<i>p</i> tomaine

*Note:* In the prefixes *pseudo-* (ū), *psych-* (ī), and *ptero-* (ě), the *p* is silent in American speech; but English usage recognizes also a variant pronunciation in which the *p* is sounded.

201.

**ph**

i. silent:

apophthegm (*Eng.* also ă'pŏfthĕm)

ii. (f) *not* (p):

diphtheria	naphtha
diphthong	

iii. (f) *or* (v):

nephew (*Eng.* v or f)

*Note:* *phthisis* (*Am.* thī'sīs; *Eng.* thī'sīs, fthī'-, tī'- thī'-, fthī'-, tī'-)

202.

**s**

i. silent:

aisle	isle
demesne ( <i>Am.</i> ē, ā; <i>Eng.</i> ā, ē)	puisne (pū'nē)
	viscount (vī'-)
island	

204. Words in *trans-*:i. (*Am. trănz- or trăns-; Eng. trănz-*):

transalpine ( <i>Eng. also ah</i> )	transoceanic
transatlantic ( <i>Eng. also ah</i> )	transpontine
transcontinental	

ii. (*Am. trănz- or trăns-*), when the prefix is followed by a vowel or by a voiced consonant:

a. (*Eng. trănz-, trahnz-, trăns-, trahns-*)

transact	transmigrate
transaction	transmigration
transliterate	transmissible
transliteration	transmission
translucence	transmit, -tance
translucency	transmutation
translucent, -ly	transmute

b. (*Eng. trăns-, trahns-, trănz-, trahnz-*)

transgress	transitory
transgression	translate ( <i>Eng. s; ah or ă</i> )
transit	translation ( <i>Eng. s; ah or ă</i> )
transitive ( <i>Eng. s; ah or ă</i> )	

iii. (*trăns-; Eng. also trahns-*) in all other cases:

transcend, -ence, -ent	transparency ( <i>Eng. also z</i> )
transcendental, -ism	transparent ( <i>Eng. also z</i> )
transcribe	transpire ( <i>Eng. also z</i> )
transcript, -ion	transplant ( <i>Eng. also z</i> )
transept	transport ( <i>v., n.</i> ), -ation
transfer ( <i>v., n.</i> ), -able, -ee	transpose
transform, -ation	transposition
transfuse	transubstantiate

## 205.

## si, xi

i. In the endings *-sial* (-shəl) and *-sion*, (-shən), when a consonant precedes, the *i* combines with the *s* to form (sh), the other vowel in each case becoming (ə):

aversion	incursion
conversion	inversion
controversial	mansion
dimension	mission
discursion	passion
dispersion	reversion
excursion	tension
fission	version

When a vowel precedes, *si* becomes (zh):

abrasion	corrosion
adhesion	delusion
allusion	erosion
cohesion	fusion
collusion	invasion
confusion	

ii. transient (ǎ; *Am.* -shənt, -sēənt, -zēənt, -zhənt; *Eng.* zē, zy, zhē, zhy, zhə, sē, sy, shē, shy, shə)

iii. The ending *-xious* becomes (-kshəs):

anxious (ǎ'ngkshəs, ǎ'ngshəs)	noxious
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## 206.

## sci

In the endings *-science* (-shəns) and *-scious* (-shəs), the *i* combines with the *sc* to form (sh), the other vowels in each case becoming (ə):

conscience	conscious
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*Note:*

omniscience (*Am.* -shəns, -sēəns; *Eng.* -sēəns, -syəns, -shēəns, -shyəns, -shəns)

prescience (*Am.* prē'shēəns, prē-; *Eng.* prē'shēəns)

The words *omniscient* and *prescient* have the same variants.

## 207.

## sc

i. (s): viscid

ii. (sk): viscous

iii. (s) or (z): crescent (*Am.* s; *Eng.* z or s)

## 208. sch

## i. (sh):

meerschaum (mēr'shəm)	seneschal
schist	schnapps

ii. (sk) or (sh): *schedule* (*Am.* sk; *Eng.* sh; -dūl)

## iii. (sch):

escheat	eschew
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## 209. sk

ski (*Am.* skē; *Eng.* shē, skē; *Norwegian*, shē)

## 210. ss

i. (z) or (s): *hussy*

ii. For the words in *-ssure* see section 152 iii; for the words in *-ssue* see section 127.

## 211. t

i. silent in the combinations *ft* and *st* when (n) follows:

chasten	listen
chestnut	moisten
fasten	often
hasten	soften

ii. silent in the combination *st* when (l) follows:

apostle	nestle
castle	ostler (ǒ)
epistle	pestle ( <i>Eng.</i> -stl, sl)
hustle	rustle
jostle	thisle
mistletoe ( <i>Am.</i> s; <i>Eng.</i> s or z)	wrestle

iii. (t not t-th): *height*

iv. For the words in *-tu-* see section 129 iii *note*; for the words in *-ture* see section 152 ii.

## 212.

## ti, xi

i. (shē) usually in the words in *-tiate* and *-tiation*:

differentiate	propitiation ( <i>also</i> sē)
differentiation ( <i>also</i> sē)	satiate
negotiate	substantiate
negotiation ( <i>also</i> sē)	substantiation ( <i>also</i> sē)
propitiate	

With the pronunciation (sē) given for the nouns listed above, compare that of the nouns in *-ciation*, section 185 ii.

ii. (tē) *or* (shē):

rationate (rǎ-; <i>Eng.</i> tē)	rationation (rǎ-; <i>Eng.</i> tē)
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iii. (sh):

In the words in *-tion* (-shən), *-tial* (-shəl), *-tious* (-shəs), *-tience* (-shəns), and *-tient* (-shənt), the *i* combines with the *t* to form (sh), the other vowels in each case becoming (ə):

caution	cautious
nation	propitious
essential	patience
partial	patient, &c.

The words *connection* and *inflection*, which belong to this group, are sometimes spelt *connexion* and *inflexion*, especially in England.

*Note:*

equation ( <i>Am.</i> -zhən, -shən; <i>Eng.</i> -shən)
sentient ( <i>Am.</i> -shēənt, -shənt; <i>Eng.</i> shənt, -shēənt, -shyənt)
transition ( <i>Am.</i> trǎnsí'shən, -sí'zhən, -zishən; <i>Eng.</i> ǎ <i>or</i> ah, -sǐzhən, -zǐshən)

iv. (sh), &c.:

gentian ( <i>Am.</i> jě'nshən; <i>Eng.</i> -shēən, -shyən, -shən)
otiose ( <i>Am.</i> ō'shēōs, -ō's; <i>Eng.</i> <i>also</i> -shyōs)
ratio ( <i>Am.</i> rǎ'shēō, -shō; <i>Eng.</i> <i>also</i> -shyō)

## 213.

## th

i. (t): *thyme*

ii. (th), usually when final:

<i>bath</i> ( <i>v.</i> , <i>n.</i> ; <i>Am.</i> ä; <i>Eng.</i> ah)	<i>mouth</i> ( <i>n.</i> )
<i>bequeath</i>	<i>path</i> ( <i>Am.</i> ä; <i>Eng.</i> ah)
<i>cloth</i>	<i>swath</i> ( <i>swawth</i> )
<i>moth</i>	<i>teeth</i> , &c.

iii. (dh):

a. usually when initial:

<i>than</i>	<i>there</i>
<i>the</i>	<i>thine</i>
<i>them</i>	<i>this</i>
<i>then</i>	<i>though</i> ( <i>Scotch</i> , th)
<i>thence</i>	

b. when followed by the plural ending -s in nouns and the ending -e in verbs:

<i>baths</i> ( <i>Am.</i> ä; <i>Eng.</i> ah)	<i>mouths</i>
<i>cloths</i>	<i>paths</i> ( <i>Am.</i> ä; <i>Eng.</i> ah)
<i>moths</i>	&c.

*Note: maths* (th)      *myths* (th)

<i>bathe</i>	<i>teethe</i>
<i>clothe</i>	<i>wreathe</i>
<i>loathe</i>	&c.

c. and in:

<i>although</i>	<i>lithe</i>
<i>clothes</i> ( <i>old-fashioned</i> , klōz)	<i>loathly</i>
<i>farthing</i>	<i>mouth</i> ( <i>v.</i> )
<i>fathom</i>	<i>pother</i> ( <i>Am.</i> ö or ŭ; <i>Eng.</i> ö)
<i>lathe</i>	<i>rathe</i> ( <i>Am.</i> rādh, rādh; <i>Eng.</i> rādh)
<i>lather</i> ( <i>v.</i> , <i>n.</i> ; <i>Am.</i> ä; <i>Eng.</i> ä or ah)	<i>scathe</i> , -less
	<i>scythe</i>



smooth

whither

swathe (swādh)

withy

iv. (th) *or* (dh):withe (*n.*, *v.*, ĭ, ī)v. (dh) *or* (th):

betroth (ō)

rhythm, -ic, -al, -ally

booth (*Eng.* dh)smithy (*Am.* dh)

loathsome

swarthy (ōr)

vi. (t-th): *eighth*

*Note:* In the words *asthma* and *isthmus* the *th* is sometimes sounded and sometimes silent in American speech; in English speech it is either silent, sounded, or given as (t).

## 214. Words in *-with*:

i. (th):

forthwith

wherewith

therewith

ii. (dh):

withal

without

with (th *when final*)

withhold

withdraw

withstand

*Note:* In all these words (th) is commonly heard in American speech; but the dictionaries all give (dh). English Received Pronunciation recognizes (dh) only, except before voiceless consonants; but in Northern English (th) is usual in all positions.

## 215. u

followed by a vowel, often has the sound of (w) after

i. (g):

guano (*Am.* gwah'-; *Eng.* gwah'-, gūah'-)

guava (gwah'və)

jaguar (*Am.* -gwar; *Eng.* -gwar, -gūar, -gwər, -gūər)  
 language  
 languid  
 languish  
 unguent (ŭ'ng-gwənt)

*Note:* In the following words the *u* is silent:

guard	guile
guerdon	guillemot (gi'limōt)
guerilla (gəri'lə)	guise
guide	anguor ( <i>Eng.</i> -gwər, -gər)

ii. (k):

conquest	quaint
cuirasse	quantity
liquid	quart
marquis (-kwīs)	squalid
quack	squander
quagmire	squash

*Note:* In the following words the *u* is silent:

conquer, -or	liquor
exchequer	marquee (-kē')

iii. (s):

assuage	suave ( <i>Am.</i> swāv, swahv; <i>Eng.</i> swāv)
desuetude ( <i>Am.</i> dē'switūd; <i>Eng.</i> dē'-, dē'-)	suavity ( <i>Am.</i> swā-, swah-; <i>Eng.</i> swā-, swā-)
persuade	

## 216.

## W

silent:

boatswain (bōsn or bō'tswān)  
 gunwale (gŭ'nəl)  
 housewife ('needlecase', hŭ'zīf)

*Note:* housewifery (hŭ'zīfrē, how'swīfrē, how'swīfrē)

## 217.

## wh

## i. (h):

*who**whoop**whole**whooping (-cough)**whom**whose*

## ii. (hw) or (w):

In the following words American usage in general as well as Northern English, Scotch, Irish, and Canadian favour the (hw) sound. English Received Pronunciation favours the (w). But usage is by no means uniform in any locality. [See section 175.]

*what**wherever**wheat**whether**when**while**whence**whisper**where**white**whereof**whither*

*Note:* When the words *when*, *what*, *where*, are unstressed, as in rapid conversation, or weakly stressed as in *somewhat*, *whenever*, *whatever*, *wherever*, the sound usually heard in America is (w). In the word *why* the sound (w) is the more common, but (hw) is also heard.

## 218.

## x

Words in *ex-* have:

i. (ɛgz), when the second syllable of the word is stressed and opens with a vowel sound, *h*, where it occurs, being silent.

*exact*, -ion, -itude*exemplify**exaggerate**exempt*, -ion*exalt*, -ation*exert*, -ion*examine**exhaust*, -ion*example**exhibit**executant**exhilarate**exemplar*, -y*exhort*, -ation

exiguous ( <i>also</i> ks)	exotic ( <i>Eng.</i> ks, gz)
exist, -ence	exuberance
exonerate	exuberant, -ly
exorbitant	exude ( <i>Eng.</i> gz, kz, ks)
exordium ( <i>Eng.</i> ks, gz)	exult

ii. (ěks-), when the prefix has primary or secondary stress and is followed by a vowel sound:

exarch	exhibition
exeat	exigence ( <i>Eng. also</i> gz)
execute	exigent ( <i>Eng. also</i> gz)
exegesis	exodus
exeunt	exorcise
exhalation ( <i>Eng. also</i> gz, <i>with 'h' silent</i> )	exoteric

*Note:*

exile (*v., n. Am.* gz, ks; *Eng.* ks, gz)  
exit (*Am.* gz, ks; *Eng.* ks, gz)

iii. (ěks-), when the prefix is followed by a consonant:

excavate	exhume ( <i>Eng. also</i> gz, <i>with</i> <i>'h' silent</i> )
exceed	expand
excel	expatiate
excerpt ( <i>v., n.</i> )	expatriate
exchange	e'xquisite
excite	extant ( <i>see section</i> 230)
exfoliate	extempore (-ē)
exhale ( <i>Eng. also</i> gz, <i>with</i> <i>'h' silent</i> )	extend
	extract ( <i>v., n.</i> )

## 219.

## z

i. (z) or (s):

eczema (*Am.* ě'kzīmə, ě'ks-; *Eng.* ě'ks-, ě'kz-)



## VI

### ACCENT

220. As has been pointed out above in the discussion of the obscure vowels, accent or stress plays an important part in English pronunciation. The speaker of English must not only shade his long words by stressing one or perhaps two syllables and slighting the others, but must also shade the phrase or sentence by stressing the important words and slighting the unimportant. Thus, in each of the following sentences, only two words are stressed and only one syllable in the longer words: 'I was not in the *least* interested,' 'This *impudence* is intolerable'.

221. While English accentuation as applied to individual words is far from regular, it shows a tendency, first, to accent verbs on the main or root syllable; and, second, to accent nouns and adjectives on the first syllable, whether root or prefix. So the verbs *withstand*, *undertake*, *forbear*, *retain*, *contest*, *admire* are accented on the root; while the nouns *bystander*, *intake*, *forbear*, *revenue*, *contest*, and the adjectives *underground*, *absent*, *admirable*, are accented on the first syllable, however unimportant.

222. The following words accordingly take the accent on the first syllable when they are used as nouns or as adjectives and on the main or root syllable when they are used as verbs:

absent	combat ( <i>v. also</i> kō'm- or
abstract ( <i>adj. see section 230</i> )	kū'm-; <i>see section 109 i</i> )
accent ( <i>v. see section 229</i> )	combine
addict	commune ( <i>v. Eng. also</i>
affix	kō'm-)
annex ( <i>n. also spelt 'annexe'</i> )	compound
attribute	compress
collect	concert

conduct	insult
confine	interdict ( <i>v.</i> -dĩ'kt)
conflict	object
contest	perfect ( <i>v.</i> <i>also</i> pər'-)
contract	perfume
contrast	permit
converse	prefix
convert	premise ( <i>v.</i> prīmĩ'z; <i>n.</i> prě'mis)
convict	presage ( <i>v.</i> prīsā'j; <i>n.</i> prě'sij)
convoy	present
costume ( <i>n.</i> <i>Eng.</i> <i>also</i> -tū'm)	proceeds
decrease	produce
defile ( <i>n.</i> <i>also</i> -fĩ'l)	progress ( <i>n.</i> <i>Am.</i> ǒ <i>or</i> ō; <i>Eng.</i> ō <i>or</i> ǒ)
descant	project ( <i>n.</i> ǒ)
desert	prospect ( <i>v.</i> <i>dial.</i> prǒ's-)
dictate	protest
digest	purport ( <i>v.</i> <i>also</i> pər'-)
discount	rebate ( <i>n.</i> <i>also</i> -bā't)
discourse ( <i>n.</i> <i>Eng.</i> -kōr's, dĩ's-)	rebel
entrance	record ( <i>n.</i> rě'kōrd; <i>Am.</i> <i>also</i> -ǎrd)
escort	refund
essay ( <i>v.</i> <i>also</i> ě'-)	refuse ( <i>v.</i> z; <i>n.</i> <i>adj.</i> <i>Am.</i> z <i>or</i> s; <i>Eng.</i> s)
excerpt ( <i>n.</i> <i>Eng.</i> <i>also</i> -sər'pt)	regress
exploit ( <i>n.</i> <i>also</i> -ploi't)	subject ( <i>v.</i> <i>also</i> sũ'b-)
extract	survey
ferment	suspect
forbear	torture
frequent	transfer
import	transport
incense ( <i>v.</i> 'perfume', ĩ'n-; 'anger', -sě'ns)	
increase	
inlay	

223. The rule of accentuation for nouns and adjectives, however, is not absolute. Nouns and adjectives formed from



verbs are likely for a while to retain the verb accent on the second syllable:

address ( <i>n. Am. also</i> ă'd-)	discharge
attire	display
command	employ
complete	excuse ( <i>v. z; n. s</i> )
consent	finance (fī-, fī-)
control	incline ( <i>n. also</i> i'n-)
corral	malign ('g' <i>silent</i> )
decline	mistake
dispatch ( <i>also 'despatch'</i> )	surmise ( <i>Eng. v. n., also</i>
diffuse ( <i>v. z; adj. s</i> )	sər'-)

In the *re-* words also, except in those listed in the last section, noun and verb both take the accent on the second syllable:

redress	resort
refrain	respect
relapse	respond ( <i>cf. 'respo'nse'</i> )
relay ( <i>n. Am. also</i> rē'-)	result
remove	retort
reply	retreat
report	return
repose	revenge
reprieve	reverse
repute	revolt
request	reward

Many of the words in *-ate* also have the accent on the second syllable, whether used as verbs, nouns, or adjectives, e.g. *approximate*. [See section 48.]

224. So nouns and adjectives borrowed from the French retain for a time the stressed final syllable which best represents the French level stress. Such words as *charade*, *brigadier*, *cadet*, have the accent on the final syllable, thus representing this first stage; while *marriage*, *soldier*, *caddy*, have been regularized, and take the accent on the first.

225. On the other hand, in the following words, noun, adjective, and verb all take the accent on the initial syllable:

comment	prostrate ( <i>v.</i> ā; <i>adj.</i> ĭ or ā)
exile	purpose
forward	second ( <i>military</i> , səkō'nd)
outline	traverse

and many of the words in *-ate*, listed in section 48, e.g. *advocate*.

226. The following words are irregular:

ally ( <i>Am. v.</i> əlī'; <i>n.</i> əlī', ă'lī; <i>Eng. v.</i> ă'lī; <i>n.</i> əlī', ă'lī)
alloy ( <i>Am. v.</i> əloi'; <i>n.</i> əloi', ă'loi; <i>Eng. v. n.,</i> əloi')
alternate ( <i>v.</i> aw'ltərnāt, ă'l-; <i>adj.</i> awltər'nīt, ăl-)
consummate ( <i>v.</i> kō'n-, -āt; <i>adj.</i> -sū'm-, -īt)
content ( <i>v. adj.</i> -tē'nt-; <i>n.</i> 'contentment' -tē'nt-; 'something contained' kō'n-; <i>Eng. also</i> -tē'nt-, <i>especially in plural</i> )
detail ( <i>v.</i> -tā'l; <i>n. Am.</i> -tā'l, dē'-; <i>Eng.</i> dē'-, -tā'l)
retail ( <i>v.</i> rētā'l, rī-, rē'tā'l; <i>n. adj.</i> rē'tā'l, rē'-, -tā'l)

227. Where a prefix such as *in-*, *un-*, *dis-* is used to form a new word, with opposite meaning, from an adjective already accented on the first syllable, the compound is usually accented on the same syllable as the simple adjective, though that syllable is now the second, not the first. Compare *a'ccurate*, *ina'ccurate*; *pru'dent*, *impru'dent*; *i'nterested*, *uni'n-terested*, *disi'nterested*. Where, however, such a compound does not correspond to any well-known simple form it is usually accented on the first syllable as is the case with *i'nsolent*, *i'mpudent*, *di'ssolute*. Exceptional cases are *i'mpotent*, *i'mpious*, *i'nfamous*, though it might be argued that these three adjectives, especially the last, are not the exact opposites of the forms *po'tent*, *pi'ous*, *fa'mous*.

228. It may be noted that while nouns and adjectives follow in general one system of accentuation and verbs another, cases occur in which an adjective, for the sake of

contrast with a noun, is accented on the main syllable rather than on the first. The following words, for example, take the accent on the first syllable when they are used as nouns, and on the second when they are used as adjectives:

abstract	expert
adept	instinct
compact	invalid
complex	minute
concrete	

*Abstract* and *complex*, when used as adjectives, sometimes take the accent on the first syllable. [See section 230.]

229. Similarly a word has sometimes varied its accent to contrast two different meanings without changing grammatical function, as in the verbs: *a'ccent* 'to stress a word', *acce'nt* 'to emphasize an idea'; *co'njure* 'to perform tricks', *conju're* 'to entreat'; and the adjectives: *co'ntrary* 'opposite', *contra'ry* 'perverse'; *ga'llant* 'brave', *galla'nt* 'amorous'. The noun *gallant*, meaning 'ladies' man', is usually stressed on the second syllable. No doubt many Americans who speak of a *re'cess* in 'school work' would speak of a *rece'ss* in a 'school wall'.

230. Sometimes also the stress of a word will vary with the grammatical function which the word performs in the sentence. The following adjectives, for example, take the stress on the second syllable when they are used to complete the meaning of a verb, and on the first syllable when they are used to modify a noun:

abject	extant
abstract	occult (ō or ō)
adverse	prolix (prō-)
complex	transverse

Compare these expressions cited by Dr. Krapp: *He made an a'bject apology* and *His behaviour was abje'ct in the extreme*; *a'bstract reasoning* and *His reasoning was very abstra'ct*. The

same tendency may be observed in the word *partisan*, which takes the accent on the first syllable when it is used as an adjective, as in *partisan spirit* (par'tizän, -zən); but on the third syllable when it is used as a noun (-zä'n). This principle seems to apply also to the numerals in *-teen*. Compare: *How old are you? Fiftee'n. I am fi'fteen years old.*

231. In English speech, except in verbs, the accent tends to fall on the initial syllable of the word. Against this tendency, especially in long words, there is some rebellion. Where the word is fairly long, many speakers feel that this method of pronunciation leaves, after the initial stress, an impossible mouthful of syllables to be lightly hurried over. The word *Deuteronomy*, to take an extreme case, is accented by purists on the first syllable, but is more commonly accented on the fourth. Similar difficulty is felt in accenting the first syllable of *despicable*, *primarily*, and *laboratory*, and one often hears *despi'cable*, *primar'ily*, and *labor'atory*. This difficulty accounts for the tendency in some American speakers to give to certain unstressed syllables in very long words a secondary stress, where English speakers resort to elision. [See section 27 vii.]

232. Level stress is abnormal in any English word, and, when heard, seems to change the word into a group of separate words. Thus the pronunciations *Ja'pa'n*, *U'ni'ted States*, *Eu'ro'pe* would sound like *Jap Anne*, *You nighted States*, *You rope*. In American speech, however, especially General American speech, the tendency is to level the stresses. This accounts for such common American pronunciations as Winchester (wĩ'nchĕ'stər; *Eng.* wĩ'nchəstər), Westminster (wĕ'stmĩ'nstər; *Eng.* wĕ'stmĩnstər), Vancouver (vā'nkōō'vər; *Eng.* vānkōō'vər). [See section 27 vii.]

233. Level stress, of course, is natural in such real groups of words as *brown bread*, *black bird*, *yellow hammer*. It serves to emphasize in each of these groups the colour of the object

as well as the object itself, whereas in *brow'nbread*, *bla'ckbird*, *ye'llowhammer* we are dealing not with word groups but with single words in which the descriptive colour is hardly thought about. It has been said that a pronunciation like *brow'nbread* could only obtain in a locality where the thing described was so familiar that description was unnecessary. Thus in the Southern States one might hear *cor'nbread* but *brow'n brea'd*, and in New England *cor'n brea'd* but *brow'nbread*. Perhaps unfamiliarity accounts for the Englishman's awkward pronunciation *mo'ss qui'to* for the usual American *mosqui'to*.

234. Though level stress is abnormal in English words, one often hears in long words a minor accent or even two minor accents in addition to the main one. The pronunciations *i"ntrodu'ctory*, *co"ndesce'nsion*, *pa'ralleli"sm*, *co"mprehe"nsibi'l-ity*, *i"nterdeno"mina'tional*, *a"ntipro"hibi'tionist*, illustrate the necessity we feel of breaking up the monotony of a long succession of unstressed syllables. The beginning of a word calls most loudly for the support of such a minor accent; at the close of a word as many as three syllables can be comfortably pronounced without a stress, as is the case in *condi'tionally*, *ser'iousness*, *ce'remony*.

235. It should be noted also that stress regularly affects the quality of vowels. In general it may be said that stressed vowels tend to be longer than unstressed vowels. Thus in words with variable stress an affected vowel will usually be longer when it is accented than when it is not accented. In the following words for example, the accented vowel in the first of each pair is long; but it becomes short when the stress shifts to some other syllable:

deca'dent (-ā'd-)	de'cadent (-əd-)
premi'se (v. -ī'z)	pre'mise (n. -īs)
presa'ge (v. -ā'j)	pre'sage (n. -īj)

Many such pairs will be found among the words listed below.

The following list contains only some of the commoner

words, the accentuation of which appears to cause trouble. Some others have already been given in the two preceding chapters. These have been listed in the index.

## 236.

abdo'men ( <i>Eng. also</i> ä'b-)	bapti'ze
a'ccess, acce'ss	bela'bour (ā)
adu'lt, a'dult	bitu'men ( <i>Eng. also</i> bi'-)
adumbrate ( <i>Am.</i> -dū'm-; <i>Eng.</i> ä'd-)	bor'zoi
adver'tisement, adverti'se- ment ( <i>Am.</i> z; <i>Eng.</i> s, z)	bouquet ( <i>Am.</i> bōōkā'; <i>Eng.</i> bōō'kā, bōō'-, bōōkā'; <i>dial.</i> bō-)
albu'men ( <i>Eng. also</i> ä'l-)	bri'gand
ance'stral	
a'nimadver't	ca'libre ( <i>British Army,</i> kælē'bər)
anti'cipatory	camelopard ( <i>Am.</i> -mě'l-; <i>Eng.</i> kă'-, -mě'l-)
a'ntiquary	cantonment ( <i>Am.</i> kă'n-, -tō'n-; <i>Eng.</i> -tō'n-; <i>India,</i> -tōō'n-)
apothē'osis, a"potheo'sis ( <i>Eng.</i> -ō's-)	ca'pillary, capi'- ( <i>Eng.</i> -pī'-)
a'pplicable ( <i>Eng. also</i> -pli'-)	ca'pitalism, capi'-
ar'chivist (-kī-)	carava'n, ca'ravan
a'ristocrat, ari'sto'crat	catamara'n
ar'mistice	ca'vernous
arti'ficer	ce'libacy ( <i>Eng. also</i> -li'-)
ar'tisan ( <i>Eng.</i> -ză'n, ar'-)	centenary ( <i>Am.</i> -tě'n-, -sě'n-; <i>Eng.</i> -tē'n-, -tě'n-, sě'n-)
a'spirant, aspir'ant ( <i>Am.</i> -pī-, -pī'-; <i>Eng.</i> -pī'-, -pī-)	cle'matis, clema'- (-mā'-)
auto'maton ( <i>Am.</i> -ōn; <i>Eng.</i> -ən)	cogno'men
automo'bile, -bē'l ( <i>Eng. also</i> aw't-)	colophon (kō'ləfən)
avoirdupois (ävərdōōpoi'z)	commandant ( <i>Am.</i> -dă'nt; <i>Eng. also</i> cō'm-, -mă'n-)
ba'ksheesh	communal (cō'm-, -mū'n-)
banal ( <i>Am.</i> bă'-, bā'-, -nă'l; <i>Eng.</i> bā'-, bă'-)	co'mmunism

co'mmunist	defa'matory
co'mparable	deficit ( <i>Am.</i> dě'-; <i>Eng.</i> dě'-, dē'-, dīfī'-)
co'mpromise	demo'niac (ō')
concu'piscence (-kū'-)	demoni'acal (ī')
condi'gn	demonstrable ( <i>Am.</i> -mō'n-; <i>Eng.</i> dě'-)
condo'lence (-dō'-)	de'monstrate ( <i>Am.</i> also -mō'n-)
confida'nt, -e	demo'nstrative
construe ( <i>Am.</i> -strōō'; <i>Eng.</i> cō'n-, -strōō')	demy (dīmī', də-)
co'ntemplate ( <i>Am.</i> also -tě'm-)	de'nigrate (dē'-)
contemplative ( <i>Am.</i> -tě'm-, cō'n-; <i>Eng.</i> cō'n-, -tě'm-)	dero'gatory
contra'ctor ( <i>dial.</i> kō'n-)	de'splicable, despi'-
contri'bute	de'sultory
co'ntrovert, controver't	detour ( <i>Am.</i> -tōōr'; <i>Eng.</i> dē'-, -tōōr')
co'ntumacy	de'vastate
co'ntumely (-mī-)	diocesan (dīō'-)
co'nversant, -ly	di'sciplinary
cor'net	di'sputable ( <i>Eng.</i> also -pū'-)
corollary ( <i>Am.</i> kō'r-; <i>Eng.</i> -o'l-)	di'sputant
corpor'eal	di'ssoluble, disso'- (-lū-)
corra'l ( <i>v.</i> , <i>n.</i> )	divan (divā'n)
coyo'te (-yō'tē, -yō't)	divers (dī'verz)
cur'ative	diver'se (dī-; <i>Eng.</i> also dī'-)
	doctrinal ( <i>Am.</i> dō'k-; <i>Eng.</i> -trī'-, dō'k-)
de'cade (-əd, -ād)	dra'maturgy (j)
de'cadent, deca'- (-kə-, -kā'-)	dur'bar
decla'matory	duress ( <i>Am.</i> dūr'-, -rē's; <i>Eng.</i> -rē's, dūr'-)
de'corative	dy'sentery (dī'-)
decorous ( <i>Am.</i> -kōr'- dě'-; <i>Eng.</i> dě'-, -kōr'-)	
de'dicatory	
defalcate ( <i>Am.</i> dē'-, dēfǎ'l-; <i>Eng.</i> dēfǎ'l-, dē'-)	employee' ( <i>Am.</i> also -oi'ē)
	entir'e



e'nerbate (ě'-)	go'ndola
epicure'an	go'nfalón
e'quipage	
esote'ric	ha'rass
esquir'e	hegira (hě'-, -jīr'ə)
e'tiolate (ē'-)	herculean ( <i>Am.</i> -kū'-; <i>Eng.</i>
exce'ss ( <i>Am.</i> also ě'ks- in	-lē'-, -kū'-)
'e. baggage')	ho'spitable, hospi'-
exci'se, e'xcise (z)	hymene'al
exe'mplary	hyperbor'ean
e'xigence	
e'xigent	ideogram (ĩ'dēōgrām, ĩ'-,
expletive ( <i>Am.</i> ě'ksplě-,	īdē'-)
-plě'-; <i>Eng.</i> -plē'-)	ideograph (ĩ'dēōgrāf, ĩ'-,
e'xplicable ( <i>Eng.</i> also -plī'k-)	īdē'-)
e'xquisite	i'llustrate ( <i>Am.</i> also -lŭ's-)
e'xtirpate	illustrative ( <i>Am.</i> -lŭ's-; <i>Eng.</i>
	ĩ'l-, -lŭ's-)
faker (fā'kər)	immature (-tūr')
fakir ( <i>Am.</i> fəkēr'; <i>Eng.</i>	impor'tunate
fah'kēr, fā'kēr)	importune ( <i>Am.</i> -tū'n,
fana'tic ( <i>n.</i> , <i>adj.</i> )	-pōr'-; <i>Eng.</i> -pōr'-, -tū'n)
for'midable ( <i>but H.M.S.</i>	ina'pplicable ( <i>Eng.</i> also
fōrmī'-)	-plī'k-)
fra'gmentary ( <i>Eng.</i> also	inco'mparable
-mě'n-)	indi'sputable ( <i>Eng.</i> also
frontier ( <i>Am.</i> frŭntēr'; <i>Eng.</i>	-pū't-)
frŭ'ntēr, frō'ntēr)	indi'ssoluble (-lŭ-; <i>Eng.</i>
frustra'te, fru'strate	-sō'l-, -dī's-)
funereal (-ēr'-)	i'ndustry
fu'turist	ine'xorable
	ine'xplicable ( <i>Eng.</i> also
gene'ric	-plī'-)
gladiolus ( <i>Am.</i> glădēō'ləs,	i'ntegral
glădī'ōləs; <i>Eng.</i> -ō'-,	inter'calate
glă'dēōləs)	interlo'cutor

inter'stice	mi'scellany ( <i>Eng. also</i> -sě'l-)
inte'stinal	mi'schievous
intra'nsigent	misconstrue ( <i>Am.</i> -strōō'; <i>Eng.</i> -kō'n-, -strōō')
i'ntricity	misha'p
i'ntricate	mogu'l
introit (intrō'it; <i>Eng. also</i> i'n-)	
i'nundate	no'menclature (ā; <i>Eng. also</i> -mě'nklə-; <i>Am.</i> -chər, <i>Eng. also</i> -tūr)
i'nventory	no'nchalance ('ch' as sh)
irrede'ntist	no'nchalant ('ch' as sh)
irre'futable	
irre'parable	
irre'vocable	
ki'lometer	oa'sis ( <i>Am. also</i> ō'-)
kimo'na ( <i>Japanese</i> , kē-mō- nō)	o'bdurate, obdur'-
	o'bligatory, obli'-
	obscur'ant, -ism, -ist
	o'bverse
la'mentable	o'ctopus
lape'l ( <i>Eng. also</i> lă'-)	o'perative ( <i>n., adj.</i> )
leviathan (livī'əthən, lě-)	opportune ( <i>Am.</i> -tū'n, ō'p-; <i>Eng.</i> ō'p-, -tū'n-)
ma'lcontent	opportunism ( <i>Am.</i> -tū'n-; <i>Eng.</i> ō'p-, -tū'n-)
ma'lefactor	ora'cular
mamma (məmah')	orche'stral
mandarin ( <i>Am.</i> -rē'n, mǎ'n- dərīn; <i>Eng.</i> mǎ'ndərīn, -rē'n)	ordeal ( <i>Am.</i> ōr'dēəl, -dēl; <i>Eng.</i> ōrdē'əl, -dē'l)
ma'ndated	or'dinarily
ma'rital ( <i>Eng.</i> marī'-, mǎ'-)	pa'limpsest (ǎ)
medicament ( <i>Am.</i> mě'd-; <i>Eng.</i> -dī'k-, mě'd-)	pa'negyrist (j)
mediocre (mē'-, -ō'-)	pa'negyrist (j)
metallurgy ( <i>Am.</i> -ər'j-, -tǎ'l-; <i>Eng.</i> -tǎ'l-, -ər'j-)	papa (pəpah')
metamor'phosis	pasha ( <i>Am.</i> pəshah', pah'shə; <i>Eng.</i> pah'-, pǎ'-, -shah')

pastel ( <i>Am.</i> -tě'l, pǎ'-; <i>Eng.</i> -tě'l)	recrí'minatory
per'egrinate	recu'sant
per'emptory, pere'm-	re'flex ( <i>n.</i> , <i>adj.</i> rē'-)
per'gola	re'futable
per'quisite	re'lict (rě'-)
petar'd	relique (rě'lík, rǎlē'k)
pianist ( <i>Am.</i> pěǎ'níst, pē'ǎníst; <i>Eng.</i> pē'ǎníst, pěǎ'níst)	remo'nstrate ( <i>Eng.</i> also rě'-)
pla'tinotype (ō)	re'parable
pogrom (pögrö'm, pö'-)	re'putable
pre'datory	re'script (rē'-)
pre'ferable	respir'atory, re'spiratory (-īr'-)
pre'ferably	restor'ative
premature (prě-, prē-; -tūr')	re'venue
prepa'rative	re'verie (-ī, -ē)
prepa'ratory	re'vocable
pri'marily	rodeo (rōdā'ō, -dē'ō, <i>colloquial</i> , rō'dēō)
princess ( <i>Am.</i> prī'n-; <i>Eng.</i> -sē's; <i>but</i> 'P. Mary', &c., prī'n-)	roma'nce ( <i>not</i> rō'-)
promulgate ( <i>Am.</i> -mǔ'l-; <i>Eng.</i> prō'-)	ro'tatory
pro'tean (ō')	samurai (sǎ'mūrī; <i>Japanese</i> , sǎ-mōō-rī)
provost ( <i>Am.</i> prō'vəst, prō'-, <i>military</i> , prāvō'; <i>Eng.</i> prō'vəst)	sanhedrim (sǎ'nīdrīm)
	sarco'phagus (-ō'-)
	se'cretive, secre'tive ( <i>Eng.</i> sē'-)
	seda'n
qua'ndary, quandar'y	se'dative
	se'dentary
	se'pulture (-chər, -tūr)
ratta'n	side'real (sīdēr'-)
reci'divist	sir'dar
recondite (-dīt; <i>Am.</i> rě'-, -kō'n-; <i>Eng.</i> kō'n-, rě'-)	sonorous ( <i>Am.</i> -nō'r-; <i>Eng.</i> -nōr'-, sō'n-)

spinet ( <i>Am.</i> spi'-, -ně't; <i>Eng.</i> -ně't, spi'-)	the'atre ( <i>not</i> thēā'tər) tripartite (tri'-, tripar'-)
subaltern ( <i>Am.</i> -aw'l-; <i>Eng.</i> sŭ'b-)	ukase (ūkā's) u'ndulatory
subsidence (-sī'-, sŭ'b-)	
tarante'lla	ver'tigo, verti'go (-tīg-, -tī'g-; <i>Eng. also</i> -tē'g-)
tara'ntula	vi'ola ( <i>flower</i> ; <i>also</i> -ō'-; vī- <i>or</i> vē-)
tele'graphy (-ě')	
te'mporarily	vizier (vīzēr', vī'zēr, vī'zyər)
te'ntative	

## VII

### PROPER NAMES

**237.** It is difficult to lay down rules governing the pronunciation of proper names. Usually each name must be learnt separately. With regard to English place names, however, the following rules may be noted:

- i. The ending *-by* is reduced to (bē), e.g. *Derby* (dar'bē).
- ii. The ending *-bury* is reduced to (brē), e.g. *Salisbury* (saw'lsbrē).
- iii. The ending *-ham* is reduced to (əm) or (m), e.g. *Birmingham* (bər'mɪŋəm). Where this ending follows *s* or *t* the *s* usually combines with *h* to form (sh) and the *t* sometimes with *h* to form (th), e.g. *Lewisham* (lōō'ishəm). This assimilation does not take place in *Chatham* (chă'təm) and *Streatham* (strē'təm).

iv. The ending *-shire* is reduced to (shər), e.g. *Wiltshire* (wɪltshər).

v. The ending *-wich* is pronounced (ɪj) when it is preceded by a single consonant, e.g. *Dunwich* (dū'nɪj), *Harwich* (hă'rɪj), *Norwich* (nō'rɪj); and (wɪch) in all other cases, e.g. *Ipswich* (ɪ'pswɪch), *Sandwich* (să'ndwɪch).

**238.** In America a long tradition in these matters is necessarily lacking; and spelling pronunciations therefore prevail, e.g. *Berkeley* (bər'klē, *Eng.* bar'klē), *Greenwich* (grē'nwɪch, *Eng.* grɪ'nɪj), *Delhi* (dē'lhī, *Eng.* dē'lē), *Derby* (dər'bē, *Eng.* dar'bē).

**239.** The following list of proper names is obviously not exhaustive; but it contains, we hope, most of the commoner names that are likely to cause trouble. In accordance with the principle explained in section 62 we have represented a final unstressed *e*, *i*, and *y*, and sometimes a medial unstressed

*e*, by the symbol (ē), although the sound actually heard is usually much reduced. The pronunciation of family names often differs with different families. In giving variants we have made no attempt to indicate which family favours which. Names of places in the United States are indicated by the abbreviation, *U.S.A.* For the pronunciation of proper names from the Bible see Chapter VIII; for names from Greek and Latin see Chapter IX; and for names from French, German, and Italian see Chapter X.

## 240.

Afridi (əfrē'dē)	Ashanti (əshă'ntē, ăshănte')
Agassiz (ă'gəziz, -sē)	Asia ( <i>Am.</i> ā'shēə, ā'shə,
Aguecheek (ā'gūchēk)	ā'zhə; <i>Eng.</i> ā'shə)
Alabama (ăləbă'mə, ăləbah'- mə)	Augustine ( <i>Am.</i> aw'güstēn, awgü'stīn; <i>Eng.</i> awgü'- stīn)
Alcazar (ălkă'zər)	Avon (ā'vən, ă'vən)
Aldine (aw'ldīn)	Ayscough (ă'skə, ă'skū, ă'skəf)
Algeciras (ăljisīr'əs, -jě-)	
Alleyn (ă'lən, ă'līn, ă'lān)	
Alnwick (ă'nīk)	
Antarctic (ă'ntar'ktīk, ă'n- tarktik, ă'ntar'tīk)	Baden-Powell (bā'dnpō'ēl, -īl, -əl)
Anthony ( <i>Am.</i> ă'nthənē, ă'ntənē; <i>Eng.</i> ă'ntənē)	Bagehot (bă'jət)
Appomattox (ă''pōmä'təks, -ōks)	Balliol (bā'lyəl)
Aquinas (ăkwī'nās, ək-, -əs)	Balthasar (bălthă'zər; <i>Shake- speare</i> , bălthəzar')
Arctic (ar'ktīk)	Barraclough (bă'rəclūf)
Argentina (arjəntē'nə)	Basil (băzl)
Argentine ( <i>Am.</i> ar'jəntīn, -tēn; <i>Eng.</i> -tīn)	Beaconsfield (bě'k-, bē'k-)
Arkansas (ar'kənsaw, arkă'n- zəs)	Beauchamp (bē'chəm)
Arundel (ă'rəndl)	Beaulieu (bū'lē)
Ascham (ă'skəm)	Bedouin (bē'dōōin, -ēn, -ē'n)
	Behn (bān, bēn)
	Beirut (bā'rōōt, -rōō't)

Belfast ( <i>Am.</i> bĕ'lfăst; <i>Eng.</i> bĕ'lfahst; <i>locally</i> , bĕl-fah'st)	Buccleuch (bŭklōō')
Belvoir (bĕvr)	Buchan (bŭ'kən)
Bengal (bĕng-gaw'l, bĕn-gaw'l)	Bucharest (bōōkərə'st, bŭ'kərəst, bōō'-)
Bentham ( <i>Am.</i> bĕ'nthəm; <i>Eng.</i> -təm)	Buda Pesth (bōō'də pĕ'st, bŭ'də pĕ'st)
Beowulf (bā'ōwōōlf)	Buddha (bōō'də, bŭ'də)
Berkeley ( <i>U.S.A.</i> bər'klē; <i>Eng.</i> bar'klē)	Buenos Ayres (bwā'nōs ī'rəs, bō'nəz ā'rīz)
Berkshire ( <i>U.S.A.</i> bər'-; <i>Eng.</i> bar'kshər)	Burbage (bər'bīj)
Berwick (bĕ'rik)	Burghley (bər'lē)
Besant (bĕ'zənt, bĕ's-, bīzǎ'nt, bə-)	Burleigh (bər'lē)
Bewick (bŭ'ik)	Burnett (bər'nĕ't, bər'nĭt)
Bicester (bī'stər)	Bury (bŭ'rē)
Birrell (bī'rəl, bīrĕ'l)	Bysshe (bīsh)
Blenheim (blĕ'nĭm, -əm)	Byzantine (bīzǎ'ntĭn, bī-)
Blount (blŭnt)	Byzantium (bīzǎ'ntĕəm, bī-, -shĕəm)
Bodleian (bō'dlēən, -lē'-)	Cabell (kǎ'bəl)
Bohn (bōn)	Cabot (kǎ'bət)
Bohun ( <i>Am.</i> bō'hŭn; <i>Eng.</i> bōōn)	Cadiz (kǎ'dīz, kədī'z)
Boise (boi'zē, boi'zā)	Cadogan (kədŭ'gən)
Boleyn (bōō'lĭn, bōōlī'n, -lē'n)	Caedmon (kǎ'dmən)
Bolingbroke (bō'lingbrōōk, bō'-)	Caius College (kēz)
Bosanquet (bō'zngĭt, -kĭt)	Calderon (kaw'ldərən)
Bourchier (bow'chər)	Cambrian (kǎ'mbrĕən)
Bowdoin (bōdn)	Cambridge (kǎ'mbrīj)
Bronte (brō'ntĕ)	Campden (kǎ'mdən)
Brougham (brōōm)	Canberra (kǎ'nbərə)
Broughton (brawtn)	Capel (kǎ'pəl)
	Carew (kərəō')
	Carnegie (karnǎ'gē, kar'-nĭgē)
	Carribean (kǎrībĕ'an)

Cassilis (käsłz, kahslz)	Compton (kü'mtən, kü'mp-tən, kō'mtən)
Catriona (kətrē'anə, kətrē-ō'nə)	Congreve (kō'ng-grēv, kō'n-grēv)
Cavell (kä'vəl)	Connaught (kō'nawt)
Cecil ( <i>Am.</i> sə'sil, sə'-; <i>Eng.</i> sə'-)	Connecticut (kənē'tikət)
Celtic (kē'ltik, sə'ltik)	Constable (kü'nstəbl)
Chalmers (chah'mərz)	Cordova (kōr'dəvə, kōr-dō'və)
Champlain (shāmplā'n)	Coventry (kō'vəntre)
Charlotte (shar'lət; <i>U.S.A.</i> sharlō't)	Cowper (kōō'pər, kow'pər)
Chatham (chă'təm)	Crashaw (kră'shaw, kră'-)
Chattanooga (chătənōō'gə)	Creagh (krā)
Chautauqua (shətau'kwə, chə-)	Creighton (krātn, krītn)
Cheops (kē'ōps)	Crichton (krītn)
Cherokee (chě'rōkē)	Croatia (krōā'shēā, -shyā, -shə)
Cheyenne (shīē'n, shāē'n)	Cromwell (krō'mwəl, krū'm-wəl)
Cheyne (chā'nē, chān)	Cunard (kūnar'd)
Chichele (chī'chilē)	Cuyp (kīp)
Chippewa (chī'pəwaw)	Cymric (kī'mrik, sī'm-)
Chisholm (chī'zəm)	Cynewulf (kī'nəwōolf)
Chiswick (chī'zik)	Czech (chěk)
Cholmondeley (chū'mlē)	
Cirencester (sī'rənsēstər, sī'sistər, sīs'itər)	Dalhousie (dālhōō'ze, -how'-zē)
Claverhouse (klă'vərz, klă'v-ərhowz)	Danish (dā'nish)
Clough (klūf)	Daventry (dă'vəntre; <i>locally</i> , dā'ntrē)
Cockburn (kō'bərn)	De Burgh (dəbər'g)
Coke (kōk, kōōk)	de la Mare (dələmār')
Coleridge (kō'lrīj)	de la Pasture (dələ'pətər)
Colon (kəlō'n)	Delhi ( <i>U.S.A.</i> də'lhī; <i>Eng.</i> də'lē)
Colorado (kōləră'dō, kōlər-ah'dō)	Deptford (də'tfərd)
Colquhoun (kəhōō'n)	



Derby ( <i>U.S.A.</i> dər'bē; <i>Eng.</i> dar'bē, dər'bē, <i>rare</i> )	Farrar (fā'rər, fərər')
Des Moines (dimoi'n)	Faustus (faw'stəs)
Detroit (dətroi't, dī-)	Fleay (flā)
Disraeli (dīzrā'lē)	Folkestone (fō'kstən)
Don Juan (dō'n jōō'an)	Foulis (fowlz)
Donne (dün)	Froude (frōod)
Dostoevsky (döstöyě'fskē)	Frowde (frōod, frowd)
Douce (dows)	Fujiyama (fōōjēyah'mə)
Dubuque (dōōbū'k)	Gaelic (gā'lik, gǎ'lik)
Dulcinea (dūlsinē'ə, -sī'n-)	Galsworthy (gaw'lwərdhē)
Dulwich (dū'lij, -ich)	Gawaine (gǎ'wān)
Dumaresq (dōōmē'rik)	Geikie (gē'kē)
Dumfries (dūmfrē's)	Geoghegan (gā'gən, gō'gən)
Dunwich (dū'nij)	Geraldine (jě'rældēn)
Durham (dū'rəm)	Gerard (jě'rard, jě'rəd, jērar'd)
Dvorak (dvōr'zhāk, dvōr'-zhakh)	Gervase (jě'rvəs)
Edinburgh (ě'dīnbərə, -ürə)	Ghibelline ( <i>Am.</i> gi'bəlīn; <i>Eng.</i> -īn)
Elgin ( <i>Am.</i> ɛ'ljīn; <i>Eng.</i> -gīn)	Gil Blas (zhēl blahs)
Elia (ē'lēə)	Ginn (gīn)
Ely (ē'lē)	Glamis (glahmz)
England (ī'ng-glənd)	Gloucester (glō'stər)
English (ī'ng-glīsh)	Gobi (gō'bē)
Enid ( <i>Am.</i> ɛ'nīd; <i>Eng.</i> ē'-)	Gollancz (gōlā'ngks, gō-, gō'-)
Epicene (ě'pīsēn)	Googe (gūj, gōōj)
Erasmus (ērā'zməs)	Gough (gōf)
Erewhon (ě'rīwən, -ōn)	Gower (gow'ər, gōr)
Esher (ē'shər)	Grantham (grah'ntəm, grā'ntəm, grā'nthəm)
Esquimalt (ěskwī'mawlt)	Greenough (grē'nō)
Esther ( <i>Am.</i> ɛ'stər, ɛ'sthər; <i>Eng.</i> ɛ'stər)	Greenwich ( <i>U.S.A.</i> grē'n-wich; <i>Eng.</i> grī'nij)
Evelyn (ē'vlīn; <i>Am.</i> also ɛ'vəlīn)	Grosvenor (grō'vnər)
Eyre (ār)	

Guiney (gī'nē, gǐ'nē)	Hudibras (hū'dībrās)
Gummere (gū'mārē)	Huish (hū'ish)
	Hulme ( <i>Am.</i> hūlm; <i>Eng.</i> hūm)
Haigh (hāg)	Hungarian (hū'ng-gār'ēan)
Haiti (hā'tē)	Hungary (hū'ng-gārē)
Hakluyt (hā'klōōt)	Hyderabad (hī'dārəbād, -drə-, bā'd)
Hampden (hā'mpdən, hā'm-dən)	
Hampshire (hā'mpshər, hā'mshər)	Iago (ēah'gō)
Hampton (hā'mptən, hā'm-tən)	Ian (ē'an)
Harwich (hā'rīj)	Illinois (ilīnoi', -noi'z)
Hawaii (hahwah'ē, hahwā'ē)	Imogen (ī'mōjən, -məj-, -jən)
Haweis (hoiz)	Inge (īng, ĩnj)
Hellenic (hələ'nik)	Ingelow (ī'njəlō)
Hemans (hē'mənz)	Ingoldsby (ī'ng-gəldzbē)
Hereford (hē'rifərd)	Iowa (ī'əwə, ī'ōwā)
Hertford ( <i>U.S.A.</i> hər'tfərd; <i>Eng.</i> har'fərd, har't-)	Ipswich (ī'pswich)
Hiawatha (hīəwǝ'thə, hē-)	Iseult (isōō'lt; <i>Arnold</i> , ī'-)
Hieronimo (hīərō'nīmō)	Islam ( <i>Am.</i> ī'slām, ī'z-; <i>Eng.</i> ī'zlahm, -ām, -əm)
Himalaya (hīmələ'ə, hēmah'-lāə)	Italian (itā'lyən)
Hoboken (hō'bōkən)	
Hodgson (hō'dsən)	Jekyll (jē'kil)
Holinshed (hō'līnz-həd, hō'līnshəd)	Jenny ( <i>Am.</i> jē'nē; <i>Eng.</i> often jī'nē)
Holyhead (hō'lēhəd)	Jerome (jē'rəm, jərō'm)
Holyrood (hō'lērōōd)	Jervis (jar'vīs, jər'vīs)
Honduras (hōndūr'ās)	Joachim (jō'əkīm)
Houghton (howtn, hawtn, hōtn)	Jowett (jow'ət, jō'ət)
Houyhnhnm (hwī'nəm, -nīm)	
Hovey (hū'vē)	Kansas (kā'nzəs)
	Kenya (kē'nyə)
	Keogh (kyō, kē'ō)
	Ker (kahr, kār, kər)

Kerr (kahr, kər)	Lowther (low'dhər)
Keswick (kě'zik)	Lyly (li'lē)
Kew (kū)	Lympne (līm)
Keynes (kānz)	
Kirkcudbright (kərkōō'brē)	MacIvor (məkē'vər)
Knollys (nōlz)	Madras (mədrā's, mədrah's)
Kubla Khan (kōō'blə kahn)	Magdalen College, Oxford (maw'dlīn)
Lafcadio (ləfkah'dēō)	Magdalene College, Cam- bridge (maw'dlīn)
Laputa (ləpū'tə)	Magrath (məgrah')
Lascelles (lə'səlz)	Mahan (məhā'n; <i>Eng. also</i> mahn)
Latakia (lătəkē'ə)	Mahon (məhōō'n, -hōn)
Lavengro (lə'vīng-grō)	Mainwaring (mä'nəring)
Lawrence (lə'rəns)	Malay (məlā')
Leicester (lē'stər)	Mall (māl)
Leigh (lē)	Malmesbury (mah'mzbrē)
Leighton (lātn)	Manchuria (mānchōōr'ēə)
Leinster (lē'nstər)	Maori (mow'rē)
Lemesurier (ləmě'zhərər)	Marjoribanks (mar'chbānks, mar'sh-)
Lenin (lē'nīn, lēnē'n)	Marlborough ( <i>Am.</i> mar'l- bərə; <i>Eng.</i> maw'lbrə)
Leominster (lē'mstər, lē'mīnstər)	Marmora (mar'mərə)
Leslie (lē'zlē)	Marylebone (mä'rəlbən, -bōn, mä'rəbən, mä'ribən)
Leverhulme (lē'vərhum)	Maugham (mawm)
Lewes (lōō'is, lū'-)	Maurice (mō'rīs)
Lewisham (lōō'ishəm)	Maynwaring (mä'nəring)
Lima ( <i>South Am.</i> lē'mə; <i>U.S.A.</i> li'mə)	Menaphon (mē'nəfōn)
Lisle (līl, lēl)	Menzies (mē'nzīz, mē'ngīz, mē'nyīz, &c.)
Littell (litē'l)	Methuen ( <i>U.S.A.</i> mīthū'in; <i>Eng.</i> mē'thūən)
Llandudno (lāndū'dnō, thlān-)	Meux (mūks, mūz, mū)
Locrine (lōkrī'n)	
Los Angeles (lös ă'njələs, ă'ng-gələs, &c.)	
Lothian (lō'dhēən, -yən)	

Meynell (mě'nəl)	New Orleans (nū ōr'lēanz,
Miami (mīă'mē, mēă'mē,	ōr'lənz)
mēah'mē)	Norfolk (nōr'fək)
Midlothian (mīdlō'dhēan,	Norse (nōrs)
-dhyen)	Northanger (nōrthă'ng-gər,
Millay (mīlā')	nōrthă'ngər)
Milne (mīl, mīln)	Norwich (U.S.A. nōr'wich,
Milnes (mīlz, mīlnz)	nō'rīj; Eng. nō'rīj)
Molyneux (mō'linōoks,	
-nūks, mū'līnyōō)	Osler (ō'slēr)
Monaco (mō'nəkō)	Ossian (ō'shən, ō'shēan)
Mongol (mō'ng-gōl, mōng-	Ouse (ōoz)
gō'l)	
Montague (mō'ntægū, -tig-,	Paderewski (pādərě'vskē,
mū'n-)	-ōō'skē)
Montana (mōntă'nə, mōn-	Paget (pă'jət)
tah'nə)	Pall Mall (pěl mēl, pāl māl)
Monte Video (mō'ntē	Palmerston (pah'mərstən)
vī'dēō; <i>Spanish</i> , mō'ntā	Pamela (pă'mīlə)
vēdhă')	Para (pərah')
Montgomery (məntgū'mərē,	Parolles (pərō'lis, -lēs)
mōnt-, -gōm-)	Pathan (pəthă'n, -tă'n)
Montreal (mōntrēaw'l)	Pelham (pě'ləm)
More (mōr)	Pentateuch (pě'ntətūk)
Moscow (mō'skō)	Pepys (pēps, pēps, pē'pīs)
Mosher (mō'zhər)	Peregrine (pě'rəgrīn)
Mostyn (mō'stīn)	Perimedes (pərimē'dēz)
Mowgli (mow'glē)	Persia (Am. pər'zhə, pər'shə;
	Eng. pər'shə)
	Peshawur (pəshow'ər, -ōr')
Navajo (nă'vəhō)	Petrie (pē'trē)
Nevada (nəvă'də)	Piedmont (pē'dmōnt)
Newark (nū'ərək)	Pinero (Am. pīnē'rō; Eng.
Newfoundland (nūfow'nd-	pīnār'ō, pī'nārō)
lənd; <i>locally</i> nū'fənd-	Pontefract (pō'ntēfrăkt;
lă'nd)	<i>locally</i> , pū'mfrīt)

Potomac (pōtō'māk)	Rothschild (rō'thschīld, rō's-child; <i>Eng. also</i> rō'th-child)
Poughkeepsie (pōkī'psē)	
Praed (prād)	
Ptolemy (tō'lēmē)	Routledge (rū'tlīj, -lēj,
Puget (pū'jət)	row't-)
Pugh (pū)	Rubaiyat (rōō'bēyaht, rōō'-biyāt)
Purcell ( <i>Am.</i> pərsě'l; <i>Eng.</i> pər'səl)	
Queux (kū)	Sacheverell (səshě'vərəl)
Quiller-Couch (-kōōch)	Salisbury (saw'lsbrē, sō'ls-brē)
Quirinal (kwī'rīnəl)	Salonica (sālənī'kə, -nē'kə)
Quixote (kwī'ksət; <i>Spanish,</i> kēhō'tē)	Sancho Panza (să'ngkō pǎ'ntsə)
	Sandys (sāndz)
Raleigh (raw'lē, rah'lē, rǎ'lē)	San Jose (săn hōzā')
Ralph ( <i>Am.</i> rālf; <i>Eng.</i> rāf, rālf)	Santa Fé (sǎ'ntə fā)
Rameses (rǎ'mísēz)	Sault Ste. Marie (sōō sīnt mərə')
Ranelagh (rǎ'nīlə)	Scaliger (skǎ'lijər)
Rea (rā, rē'ə)	Scheherazade (shīhē'rə-zah'də)
Reading (rě'dīng)	Scheldt (skělt)
Réaumur (rā'ōmūr)	Schenectady (skəně'ktədē)
Rehan (rā'ən)	Schuyler (skī'lər)
Reikjavik (rě'kyəvík)	Schuykill (skōō'lkīl)
Rhyl (rīl)	Scilly (sī'lē)
Rhys (rēs)	Scone (skōōn)
Riddell (rī'dəl; rīdē'l)	Scrymgeour (skrí'mjər)
Riis (rēs)	Seattle (sěǎ'tl)
Ripon (rī'pən)	Selimus (sě'liməs)
Romany (rō'mənē)	Seville (sě'vīl)
Romney (rō'mnē, rū'mnē)	Shaughnessy (shaw'nəsē)
Roosevelt ( <i>Am.</i> rō'zəvēlt, rō'zvělt, rōō'zəvēlt, rōō'z-vělt; <i>Eng.</i> rōō'zvělt)	Shrewsbury (shrōō'sbrē shrō'sbrē)
	Sikh (sēk)

Sinn Fein (shǐ'n fā'n, sǐ'n-)	Tagore (tägōr')
Sioux (sōo)	Tahiti (tah-hē'tē, təhī'tē)
Slough (slow)	Talbot (taw'lbət, tō'lbət)
Smuts (smüts)	Tamalpais (tä'məlpīs)
Smythe (smīth, smīth)	Tancred (tä'ngkrəd, -rīd)
Solent (sō'lənt)	Tchaikowsky (chīkaw'fskē)
Sotheby (sū'dhəbē, sō'dh-)	Tchekov (chā'köf)
Sothorn (sū'dhərn)	Terre Haute (tē'rə hōt, tē'rī hūt)
Southey (sow'dhē, sū'dhē)	Thames (tēmz)
Southwark (sū'dhərk, sow'thwərk)	Theobald (thē'ōbawld, tī'bəld)
Southwell (sow'thwəl, sū'dhl)	Thoreau (thōr'ō)
Spokane (spōkā'n)	Thorold (thū'rəld)
St. Helena (snt, sīnt hələ'nə)	Thule (thū'lē)
St. John (surname, sī'njən)	Tonbridge (tū'nbrīj)
St. Loe (snt, sīnt lōo')	Torquay (tōrkē')
St. Louis (U.S.A. sānt lōo'is, -lōo'ē)	Trafalgar (' <i>Trafalgars square</i> ', trəfā'lgər; ' <i>Cape Trafal-</i> <i>gar</i> ', <i>ditto</i> , and <i>old-</i> <i>fashioned</i> , trəfəlgər')
St. Paul (U.S.A. sānt pawl)	Transvaal (trā'nzvahl, trā'ns-, -vah'l)
Steyne (stēn)	Trevisa (trīvē'sə, trə'-)
Stoll (stōl)	Troubridge (trō'brij, trōō'-, trōw'-)
Strachan (strawn)	Tuohy (tōō'ē)
Strachey (strā'chē)	Turgenieff (tōōrgā'nyəf)
Streatham (strē'təm)	Tyndale (tīndl)
Stuyvesant (stī'vəsənt)	Tyndall (tīndl)
Suffolk (sū'fək)	Tyrrhwit (tī'rīt)
Swansea (swō'nzē, -sē)	Urquhart (ər'kərt, -kart)
Sybil (sī'bīl)	Vachel (vā'chəl)
Symonds (sī'mənz, sī'mənz)	Vachell (vā'chəl, vā'chəl)
Symons (sī'mənz, sī'mənz)	
Synge (sīng)	
Syracuse ( <i>Sicily</i> , sī'rəkūz, sī'rəkūz; U.S.A. sī'rəkūs, sī'rəkūz)	

Valkyrie ( <i>Am.</i> vǎlkǐ'rē; <i>Eng.</i> vǎ'lkīrē, vǎlkēr'ē)	Wesley ( <i>Am.</i> wě'slē, wě'zlē; <i>Eng.</i> wě'zlē, wě'slē)
Vanbrugh (vǎ'nbrə)	Westminster (wě'stmīnstər)
Vancouver (vǎnkōō'vər, vǎngk-)	Whewell (hū'əl)
Vaughan (vawn)	Willamette (wīlǎ'mət)
Vaux (vōks, vawks, vōks)	Wiltshire (wī'ltshīr)
Vauxhall (vō'ks-haw'l)	Windsor (wī'nzər)
Velasquez (vīlǎ'skwīz, -kīz)	Witanagemot (wī'tənəgī-mō't, -tīn-, -gə-)
Vesey (vē'zē)	Wolseley (wōō'lzlē)
Viola (vī'ələ, vī'ōlə)	Wolsey (wōō'lzē)
Volpone (vōlpō'nē)	Woolwich (wōō'lij)
Vulgate (vū'lgīt, -gāt)	Wootton (wōōtn)
	Worcester (wōō'stər)
Wafd (wōft)	Wotton (wōtn)
Waltham ( <i>U.S.A.</i> waw'l-thəm; <i>Eng.</i> waw'ltəm, wō'-, -thəm)	Yeames (yēmz)
Warburton (wōr'bərtən)	Yeats (yāts)
Warwick (wō'rīk)	Yeo (yō)
Waugh (waw)	Yosemite (yōsē'mītē)
Wemyss (wēmz)	Youghal (yawl)



## VIII

### BIBLICAL NAMES

241. The proper nouns of the Bible are, of course, largely Hebrew. The New Testament, it is true, has a large share of Latin and Greek names, especially in the letters of Saint Paul and in those portions of *Acts* that recount his missionary journeys. In the Old Testament, however, the proper nouns are mainly Hebrew, almost the only exceptions being the Greek names of certain books—*Genesis*, *Exodus*, *Ecclesiastes*, &c.—and the Greek or Latin forms which tradition has established for the names of personages like Darius and Artaxerxes.

242. The spelling of Hebrew names given in the English Bible will furnish to the ordinary reader a fairly good guide to the usual English pronunciation. He will not be surprised that *Gehazi* is pronounced (gəhā'zī) or even that *Jehoiakin* is read as (jəhoi'əkīn). In fact he may, apart from a few exceptional words, give to both vowels and consonants their English sounds, remembering that *ch* and *c* are pronounced (k). The Semitic scholar, it should be said, will tell us that in Hebrew the vowels have 'Continental', not English, values, that *j* is sounded (y), and that *ch* is an aspirated (k). According to him, *Gehazi* should be pronounced (gəhah'zē) and *Jehoiachin* something like (yəhō'yahkīn). With all this, however, we do not concern ourselves, as our purpose is to set forth not the Hebrew but the English pronunciation of the words in question. As to this pronunciation there is not, fortunately, so much scope for minor variation as with words more in popular use and more affected by local modes of speech. There is a constant conservative force in the occasions of religious worship at which these names come to our ears, pronounced generally by a scholar trained in some theological seminary where a traditional pronunciation of Biblical names



is preserved. For the pronunciations at the end of the present chapter the writers, besides consulting Professor Jones's *English Pronouncing Dictionary*, have frequently sought the opinion of clergymen of their acquaintance.

243. Of the pronunciation of Greek and Latin names a fairly full discussion will be found in Chapter IX. For convenience of reference, however, a limited number of Latin and Greek Biblical names will be found below. In accordance with the principle adopted by us in section 62 we have frequently represented an unstressed *e*, *i*, and *y* by the symbol (*ē*), although the sound actually heard is usually much reduced.

## 244.

Aaron (ār'ən)	Ahitophel (ă-hī'tōfəl, -təf-, ă-hī'th-)
Abana (ăbah'nə)	Amalek (ă'mələk)
Abednego (ăbě'dnəgō)	Amminadab (ămī'nədăb)
Abiathar (ăbī'əthər)	Ammon (ă'mən)
Abigail (ă'bīgāl)	Amorite (ă'mōrit)
Abimelech (ăbī'mələk)	Amos (ă'mōs)
Abinoam (ăbī'nōām)	Amram (ă'mrām)
Abishag (ă'bīshăg)	Anak (ă'năk, ă'năk)
Abraham (ă'brəhăm; <i>for</i> <i>singing</i> , ah'brah-hăm)	Ananias (ănənī'əs)
Abram (ă'brəm)	Annas (ă'năs)
Aceldama (ăkē'ldəmə, ăsé'l-)	Antipas (ă'ntipăs)
Achan (ă'kən)	Apollo (ăpō'lōs, ăpō'lōs)
Achor (ă'kōr)	Apollyon (ăpō'lēōn)
Adah (ă'də, ah'də)	Aquila (ă'kwilə)
Adonijah (ădōnī'jə)	Ararat (ă'rərăt)
Adullam (ădū'ləm)	Archelaus (arkēlā'əs)
Agag (ă'găg)	Areopagus (ărēō'pəgəs)
Ahab (ă'hăb)	Armageddon (arməgĕ'dən)
Ahasuerus (ă-hăzūēr'əs)	Artaxerxes (artəzər'ksēz, artəks-)
Ahaz (ă'hăz)	Asaph (ă'săf)
Ahaziah (ă-həzī'ə)	

Asenath (ă'sənăth)	Bethlehem (bě'thlihēm, -lēəm)
Ashdod (ă'shdöd)	
Asher (ă'shər)	Beth-Peor (bēth-pē'ōr)
Ashtoreth (ă'shtərēth, -tōr-)	Bethsaida (bēthsā'idə, -sī'də)
Askelon (ăskəlōn)	Bethuel (bě'thūəl)
	Beulah (bū'lə)
Baal, -im (bā'əl, -īm) '	Bildad (bī'ldād)
Baal-peor (bā'əl-pē'ōr)	Boaz (bō'āz)
Babel (bā'bəl)	
Babylon (bā'bələn)	Caleb (kā'lēb, -līb)
Balaak (bā'lāk)	Calvary (kā'lvərə)
Balaam (bā'lām, -ləm)	Cana (kā'nah)
Barabbas (bārā'bəs, -bās)	Canaan (kā'nən, kā'nyən, kā'nēən)
Barak (bār'āk)	Candace (kāndā'sē)
Barnabas (bar'nəbəs, -bās)	Capernaum (kāpər'nēəm, -nāəm)
Barsabas (bar'səbəs, -bās)	
Bartholomew (barthō'ləmū)	Carmel (kar'mēl)
Bartimeus (bartəmē'əs)	Cedron (kē'drōn)
Baruch (bār'ūk, bā'rūk)	Cephass (sē'fās, kē'fās)
Bathsheba (bā'thshəbə, -shē'bə)	Cesarea (sēzərə'ə)
Beelzebub (bēē'lezəbūb)	Chaldea (kā'ldēə)
Beersheba (bērshē'bə, bēər'-shəbə)	Cherith (kēr'ith, chēr'-, chər'-)
Behemoth (bē'imōth, bihē'-)	Chloe (klō'ē)
Belial (bē'lēəl, -yəl)	Chorazin (kōrā'zīn, kər-)
Belshazzar (bēlshā'zər)	Cilicia (sīlī'shēə, sī-, -shyə, -sēə, -syə)
Beltshazzar (bēltəshā'zər)	
Benaiah (bēnī'ə)	Cleophas (klē'ōfās)
Benhadad (bēnhā'dād)	Cornelius (kōrnē'lyəs)
Benoni (bēnō'nī)	Cush (kūsh)
Bernice (bərni'sē)	Cushi (kōō'shī)
Bethabara (bēthā'bərə)	Cyrus (sīr'əs)
Bethany (bē'thənē)	
Bethel (bē'thēl, -əl)	Dagon (dā'gōn, -gən)
Bethesda (bēthē'zdə)	Damaris (dā'məris)

Damascus (dəmă'skəs)	Ephraim (ē'frāīm, -frēəm)
Darius (dəri'əs)	Esau (ē'saw)
Deborah (də'bərə, -bōrə; <i>Hebrew</i> , dəbōr'ə)	Esdras (ě'zdrās, -drəs)
Decapolis (dəkă'pəlis, -pöl-)	Esther (ě'stər; <i>Am.</i> also ě'sthər)
Delilah (dəli'lə, <i>Milton</i> , də'lilə)	Ethan (ē'thən, ē'thān)
Derbe (dər'bē)	Ethiopia (ēthēō'pyə, -pēə)
Deuteronomy (dūtərō'- nəmē, dū'tərənəmē)	Eunice (ūnī'sē; <i>modern name</i> <i>commonly</i> ū'nīs)
Didymus (di'dəməs)	Euphrates (ūfrā'tēz)
Dives (di'vēz)	Euroclydon (ūrō'klīdōn)
Doeg (dō'ēg)	Exodus (ě'ksədəs)
Dorcas (dōr'kəs)	Ezekiel (ězē'kēəl)
Dothan (dō'thān)	Ezra (ě'zrə)
Drusilla (drōōsī'lə)	Felix (fē'lix)
	Festus (fě'stəs)
Ecclesiastes (ěklēzēă'stēz)	
Ecclesiasticus (ěklēzēă'stī- kəs)	Gabriel (gă'brēəl)
Edom (ē'dəm)	Gadarenes (gă'dərēnz)
Ehud (ē'hūd)	Gaius ( <i>Am.</i> gā'yəs; <i>Eng.</i> gī'əs)
Eleazer (ēlēă'zər)	Galatia (gălă'shyə)
Eli (ē'lī)	Galilee (gă'lilē)
Elias (ēlī'əs, ělī'əs, -əs)	Gallio (gă'lēō)
Elihu (ēlī'hū, ěl-)	Gamaliel (gămā'lēəl)
Elijah (ēlī'jə)	Gaza (gă'zə, gah'zə)
Elisha (ēlī'shə)	Gehazi (gəhā'zī)
Elkanah (ělkā'nə, -kah'nə)	Genesis (jě'nəsīs)
Elnathan (ělnā'thān)	Gennesaret (gěně'zərət)
Elymas (ēlī'məs)	Gergesenes (gər'gəsēnz)
Emmaus (ēmă'əs)	Gershom (gər'shəm)
Endor (ě'ndōr)	Gethsemane (gěthsě'mənē)
Engedi (ěngē'dē, -gě'd-)	Gibeon (gī'bēən)
Enoch (ē'nōk)	Gideon (gī'dēən)
Enos (ē'nōs)	Gilboa (gīlbō'ə)

Gilead (gĩ'lēäd)	Ishbosheth (ishbö'shēth)
Gilgal (gĩ'lgäl)	Ishmael (i'shmāäl, -mē-)
Golgotha (gõ'lgəthə)	Israel (i'zrēäl, -rāēl, -rah-ēl)
Goliath (gõlĩ'əth)	
Gomorrhah (gəmö'rə)	Jabesh (jā'bēsh)
Goshen (gõ'shən, -ən)	Jabesh-Gilead (jā'bēsh-gĩ'lēäd)
Habakkuk (hä'bəkək, həbä'-kək, -kük)	Jael (jā'äl)
Hagar (hä'gar)	Jairus (jāĩr'əs)
Haggai (hä'gĩ, hä'gaĩ)	Japheth (jā'fēth)
Haman (hä'mən)	Jason (jā'sən)
Hananiah (hänənĩ'ə)	Jehoiachin (jəhoi'əkĩn)
Haran (hār'än)	Jehoiada (jəhoi'ədə)
Harosheth (hä'röshēth)	Jehoiakim (jəhoi'əkĩm)
Hazael (hä'zāäl, hä'z-, häzä'-)	Jehonadab (jəhö'nədäb)
Hebron (hē'brön, hē'b-)	Jehoram (jəhōr'äm)
Hephzibah (hē'fzibə)	Jehoshaphat (jəhö'shəfät)
Hermon (hər'mən, -mön)	Jehu (jē'hū)
Herod (hē'rəd)	Jemima (jəmĩ'mə)
Herodias (hērō'dēäs)	Jephthah (jē'fthə)
Heshbon (hē'shbön)	Jeremiah (jērəmi'ə)
Hezekiah (hēzəkĩ'ə)	Jeroboam (jērəbö'äm, -əm)
Hiram (hĩr'əm)	Jerusha (jərōō'shə)
Hittite (hĩ'tīt)	Jesse (jē'sē)
Hivites (hĩ'vĩts)	Jethro (jē'thrō)
Holofernes (hölöfər'nēz)	Jezebel (jē'zəbəl)
Hophni (hõ'fnĩ)	Jezreel (jē'zrēäl)
Horeb (hōr'ēb)	Joab (jō'äb)
Hosea (hōzē'ə)	Joanna (jōä'nə)
Huldah (hũ'ldə)	Joash (jō'äsh)
	Job (jōb)
Ichabod (ĩ'kəböd)	Joel (jō'ēl)
Iconium (ĩkō'nēəm)	Jonadab (jō'nədäb)
Immanuel (ĩmä'nüēl)	Jonathan (jō'nəthən)
Isaiah (ĩzĩ'ə, izä'ə)	Joram (jōr'äm, jōr'əm)
Iscaiot (ĩskä'rēät)	Josiah (jōsĩ'ə)

Kadesh (kā'děsh)	Mara, Marah (mar'ah)
Kadesh-Barnea (kā'děsh-bar'nēə)	Matthias (məthī'əs)
Kedar (kē'dar)	Megiddo (məgi'dō)
Kenite (kē'nīt)	Melchizedek (mēlkī'zədək)
Keturah (kētūr'ə)	Melita (mē'lītə)
Kirjath-jearim (kər'jāth-jē'ərim)	Mephibosheth (mēfi'bōsh- ēth, -bəsh-)
Korah (kōr'ə)	Meroz (mēr'ōz)
	Meshech (mē'shēk)
	Methuselah (mēthū'zələ)
Laban (lā'bān, -bən)	Micah (mī'kə)
Lachish (lā'kish)	Michaiah (mīkī'ə)
Lamech (lā'mēk)	Michmash (mī'kmāsh)
Laodicea (lāōdīsē'ə)	Midian (mī'dēən)
Leah (lē'ə)	Miriam (mī'rēəm)
Lebanon (lē'bənən)	Mizpah (mī'zpə)
Lemuel (lē'mūəl)	Moab (mō'āb)
Levi (lē'vī)	Molech (mō'lēk)
Leviathan (līvī'əthən, lē-)	Moloch (mō'lōk)
Leviticus (līvī'tīkəs)	Mordecai (mōr'dəkī)
Libertines (lī'bərtēnz)	Moriah (mōrī'ə)
Lucas (lōō'kəs, lū'kəs)	
Lycaonia (likāō'nēə)	Naaman (nā'əmən)
Lystra (lī'strə)	Nabal (nā'bəl)
	Naboth (nā'bōth)
	Naomi (nā'ōmē)
Maccabeus (măkəbē'əs)	Naphtali (nă'ftəlī)
Macedonia (măəsədō'nēə)	Nathan (nă'thən, -thăn)
Magdala (mă'gdələ)	Nebo (nē'bō)
Magdalene (mă'gdələn, -līn, măgdələ'nē)	Nebuchadnezzar (nēbūkəd- nē'zər)
Magog (mă'gōg)	Nehemiah (nēhəmi'ə)
Magus (mă'gəs)	
Malachi (mă'ləkī)	Obadiah (ōbədī'ə)
Manasseh (mənă'sə)	Obed (ō'bēd)
Manoah (mănō'ə)	Omri (ō'mrī)

Onan (ō'năn)	Rhoda (rō'də)
Ophir (ō'fər)	Rimmon (rī'mən)
Orion (ōrī'ən, ōrī'ən)	Rizpah (rī'zpa)
Parmenas (par'mənās)	Sabeans (sābē'ənz)
Patmos (pă'tmös)	Salamis (să'ləmis)
Peleg (pē'læg)	Salathiel (sălā'thēəl)
Peniel (pē'nēl)	Salem (sā'ləm)
Penuel (pē'nūēl)	Salmon (să'lmön)
Perizzites (pē'rizits)	Salmone (sălmō'nē)
Pharaoh (fār'ō)	Salome (sălō'mē)
Pharez (fār'ēz)	Samaria (səməār'ēə)
Pharpar (far'par)	Samothracia (sămōthrā'syə)
Phebe (fē'bē)	Sanballat (sănbă'lət)
Phenice (fēnī'sē)	Sapphira (săfīr'ə)
Philistines (fī'listīnz, -tīnz)	Sarai (sār'āi)
Phinehas (fī'nēās, -əs)	Sargon (sar'gön)
Pilate (pī'lət)	Satan (sā'tən, <i>old-fashioned</i> , să't-)
Pisgah (pī'zgə)	Scythian (sī'thēən)
Pontius (pō'nshəs)	Senecherib (sēnă'kərib)
Pontus (pō'ntəs)	Sepharvaim (sēfarvā'im)
Potiphar (pō'tīfər)	Shadrach (shā'drăk)
Potipherah (pō'tīfēr'ə)	Shalmaneser (shălmənē'zər)
Raamses (ră'msēz, rāă'msēz)	Shamgar (shă'mgar)
Rabshakek (ră'bshəkə)	Shamma (shă'mə)
Rachel (ră'chəl)	Shaphan (shă'făn)
Raguel (ră'gūəl)	Sharon (shār'ön, -ən)
Rahab (ră'hăb)	Sheba (shē'bə)
Rameses (ră'misēz)	Shechem (shē'kēm, shē'-)
Ramoth (ră'mōth)	Shelah (shē'lə)
Rebekah (rəbē'kə)	Shiloh (shī'lō)
Rechab (rē'kăb)	Shimei (shī'mēi)
Rehoboam (rēhəbō'am)	Shinar (shī'nar)
Reuben (rōō'bən)	Shittim (shī'tīm)
Reuel (rōō'əl)	Shulamite (shōō'ləmīt)

Shunammite (shōō'nēmīt)	Théssalonica (thēsəlōnī'kə,
Sidon (sī'dən)	-lən-)
Sihon (sī'hōn)	Tiglath-pileser (tī'glāth-
Siloam (sī'lōām, -lōām)	pīlē'zər)
Simeon (sī'mēən)	Timon (tī'mən)
Sinai (sī'nāī, sī'nēī, sī'nī)	Timotheus (tīmō'thēəs)
Sirach (sī'rāk)	Tirzah (tər'zə)
Sisera (sī'sərə)	Tishbite (tī'shbīt)
Sodom (sō'dəm)	Tobiah (tōbī'ə)
Solomon (sō'ləmən)	Tophet (tō'fət)
Sosthenes (sō'sthənēz)	Trachonitis (trākōnī'tīs)
Stephanas (stě'fənäs)	Tryphena (trīfē'nə)
Succoth (sū'kəth)	Tryphosa (trīfō'zə)
Sychar (sī'kar)	Tubal (tū'bəl)
Syracuse (sīr'əkūz, sī'r-)	Ur (ər)
Syro-phenician (sīr'ō-fēnī'-	Urbane (ər'bən)
shən)	Uriah (ūrī'ə)
Tabitha (tā'bīthə)	Uriel (ūr'ēəl)
Tamar (tā'mar)	Urim and Thummim (ūr'im
Tarshish (tar'shish)	and thū'mīm)
Terah (tēr'ə)	Uzzi (ū'zī)
Teraphim (tě'rəfīm)	Vashti (vā'shtī, -tē)
Thaddeus (thādē'əs)	Zabulon (zā'būlən)
Theophilus (thēō'fīləs)	



## IX

### FOREIGN WORDS: GREEK AND LATIN

245. Words, phrases, and proper names which have been imported into English from Latin and from Greek through the Latin are pronounced as though they were English. No attempt should be made to pronounce them as it may be supposed that they were pronounced by the Greeks and the Romans themselves. Both vowels and consonants have in the main the same phonetic values as they have in ordinary English words. Long *a*, for example, has the sound of (*ā*), long *e* that of (*ē*), short *a* that of (*ă*), short *e* that of (*ĕ*), and so on. On the other hand, when extended passages from Latin authors are given by way of quotation usage varies; American usage in such a case favours the so-called Roman pronunciation of Latin, while English usage favours the so-called English pronunciation, that is the one given below. We have not given the Roman pronunciation, since probably no one but a classical scholar is ever called upon to use it, and he will hardly need instruction in such a matter. Nor is it necessary for us here to discuss the pronunciation of Greek, since all the Greek proper names given below have been Latinized, and are therefore pronounced as though they were Latin words.

246. The following rules, inserted here for reference only, must not be regarded as either exhaustive or absolute. Two technical terms are used, *stops* and *liquids*. The stops are (*b*), (*p*), (*d*), (*t*), (*g*), (*k*); the liquids, (*l*), (*r*). It should be added that in this chapter we are discussing learned words only, and that these are usually pronounced more carefully than words in common use. Accordingly we have not in all instances represented the unstressed vowels as reduced, although usually these vowels are reduced to some extent in actual speech. In particular we should point out that, in accordance with the principle adopted by us in section 62,



we have frequently represented an unstressed *e*, *i*, or *y* by the symbol (ē), although the sound actually heard is usually much reduced, e.g. *Timotheus* (tīmō'thēəs), *Teiresias* (tīrē'sēəs), *Sicyon* (sī'shēən, sī'sēən). Where a word is properly stressed, however, the quantity of an unstressed vowel will take care of itself. With regard to the proper names listed in section 259 it should be said that usage is not in all instances clearly established. In cases of doubt we have given the pronunciation which would be correct in English by analogy.

### 247. Vowels are usually long:

i. when final, e.g. *se* (sē), *si* (sī), *facto* (fă'ktō). But final unstressed *a* is reduced to the obscure vowel (ə), e.g., *ultra* (ŭ'ltrə). Final unstressed *e* is also reduced; but it is not completely obscured. The final *e* in *jure*, *Hecate*, for example, lies somewhere between (ē) and (i). In accordance with the principle adopted in section 62, we represent this sound as (ē).

In the following names the final *e* is mute:

Aristotle (ă'ristōtl)	Proserpine (prō'sərpīn)
Diomede (dī'ōmēd)	Irene ( <i>Am.</i> īrē'n; <i>Eng.</i>
Hippocrene (hī'pōkrēn <i>in</i>	īrē'nē)
<i>poetry</i> ; <i>otherwise</i> hīpō-	
krē'nē)	

In the words *mihi*, *sibi*, and *tibi* the final unstressed *i* is short.

ii. when followed by another vowel, a diphthong, or *h*, e.g. *deus* (dē'əs), *nihil* (nī'hīl), *Laocoön* (lāō'kōön). But unstressed *i* and *y*, even when followed by a vowel, are usually short, except in an initial syllable, when they are long, e.g. *Lamia* (lā'mēə), *Curio* (kūr'ēō). Compare *Diana* (dīă'nə). [See section 249 ii.]

iii. in the last syllable but one, when stressed and when followed by a single consonant or by a stop and a liquid, e.g. *pater* (pā'tər), *patres* (pā'trēz), *Punic* (pū'nīk), *Germani* (jərmă'nī), *Hydra* (hī'drə). [But see section 249 iii.]

iv. in unstressed syllables, not final, when followed by a single consonant or by a stop and a liquid, e.g. *doloris* (dōlōr'is), *corpori* (kō'rpōrī), *Sophocles* (sō'fōklēz). There are many exceptions to this rule. These vowels are usually much reduced; but we have nevertheless used the symbols for the long vowels, (ē), (ō), &c., to represent them. For unstressed *i* and *y*, see section 249 ii.

**248.** Vowels are usually short:

i. in final syllables ending in a consonant, e.g. *idem* (ī'dēm), *Tethys* (tē'thīs). The vowels in the final endings -as, -on, -um, -us are reduced to the obscure vowel (ə), e.g. *Pythagoras* (pīthā'gērəs), *Cithaeron* (sīthēr'ən), *bonum* (bō'nəm), *bonus* (bō'nəs). The *e* in the final ending -es and the *o* in the final plural ending -os are long, e.g. *Euripides* (ūrī'pīdēz), *hos* (hōs); but in *Thebes*, which is an anglicized form of *Thebae*, the second *e* is mute (thēbz).

ii. in all syllables, not final, when followed by two consonants except a stop and liquid, e.g. *rex* (rēks), *bellum* (bē'ləm). [But see section 249 iii and iv.]

iii. in all stressed syllables, except the last but one, when followed by a single consonant or by a stop and a liquid, e.g. *paribus* (pā'ribəs), *Socrates* (sō'krātēz). But stressed *a*, *e*, and *o*, before a single consonant or before a stop and a liquid followed by *e*, *i*, or *y* before another vowel, are long, e.g. *alias* (ā'lēəs), *genius* (jē'nēəs), *apologia* (āpəlō'jēə), *Marius* (mār'ēəs), *Clodius* (klō'dēəs). For stressed *u* see section 249 ii.

**249.** The following additional rules should be noted:

i. *i* between two vowels, the first of which is stressed, has the sound of (y), e.g. *Achaia* (əkā'yə), *Laius* (lā'yəs).

ii. unstressed *i* and *y* are usually short, e.g. *obiter* (ō'bītər), *ibidem* (ībī'dēm), *Cythera* (sīthēr'ə), *Tityrus* (tī'tīrəs). But unstressed *i* and *y* in an initial syllable are usually long, e.g. *Silenus* (sīlē'nəs), *Pythagoras* (pīthā'gērəs).

iii. *u* followed by *bl* and the other vowels followed by *gl* or *tl* are short, e.g. *Publius* (pŭ'blēəs), *Atlas* (ă'tləs).

iv. *u* in all syllables, not final, when followed by a single consonant or by a stop and a liquid, except *bl*, is long, e.g. *Utica* (ŭ'tikə), *Lucretius* (lōōkrē'shēəs, lū-).

v. *u* before a vowel in the combinations *gu* and *qu* has the sound of (w), e.g. *lingua* (lī'ngwə), *qua* (kwā). [Compare section 215.]

vi. long *u* inclines to (ōō) in American speech and to (ū) in English speech, except after *l* when English usage also favours (ōō), e.g. *Thucydides* (Am. ōō; Eng. ū), *Lucian* (Am. and Eng. ōō), *Lucan* (Am. ōō; Eng. ōō or ū), *Lucrece* (Am. ōō; Eng. ōō or ū). [Compare sections 123 *et seqq.*]

250. The following tabulated summary of the rules given in the last three sections may be found helpful:

	VOWELS	
in final syllables	1. ending in a vowel are [Section 247 i.]	long
	2. ending in a consonant are [Section 248 i.]	short
in stressed syllables not final	1. when followed by another vowel are [Sections 247 ii and 249 ii.]	long
	2. in the last syllable but one, when followed by one consonant or by a stop and a liquid, are [Sections 247 iii and 249 iii.]	long
	3. except the last but one, when followed by one consonant or by a stop and a liquid, are [Sections 248 iii and 249 iv.]	short
	4. when followed by two consonants, except a stop and a liquid, are [Sections 248 ii and 249 iii, iv.]	short
in unstressed syllables not final	1. when followed by another vowel are [Sections 247 ii and 249 ii.]	long
	2. when followed by one consonant or by a stop and a liquid are [Section 247 iv and 249 ii.]	long
	3. when followed by two consonants, except a stop and a liquid, are [Sections 248 ii and 249 iii, iv.]	short

251. The diphthongs are pronounced as follows:

i. *ae* as (ē), e.g. *Caesar* (sē'zər); but American usage inclines to (ĕ) in *Aeschylus*, *Aeschines*, *Aesculapius*, and *Daedalus*.

ii. *oe* as (ē), e.g. *Croesus* (krē'səs); but American usage inclines to (ĕ) in *Oedipus*.

iii. *au* as (aw), e.g. *Augustus* (awgŭ'stəs).

iv. *eu* as (ū), e.g. *Odyseus* (ōdī'sūs).

Where these combinations of letters do not represent diphthongs, each letter receives its normal sound, e.g. *Danaë* (dă'nāē), *Arsinoë* (arsī'nōē), *Menelaus* (mĕnəlā'əs), *Timotheus* (tīmō'thēəs).

252. The symbol *ch* has the sound of (k), e.g. *Charon* (kār'ən), *chorus* (kōr'əs).

253. The symbol *c* ordinarily has the sound of (k), and the symbol *g* that of (g), e.g. *Catiline*, *Scopas*, *Gallia*, *Antigone*; but before *e*, *i*, *y*, *ae*, or *oe* the symbol *c* has the sound of (s) and the symbol *g* that of (j), e.g. *Circe*, *Cyrus*, *Caesar*, *Diogenes*, *Virginia*, *Egypt*, *Gaea*, *apologia*, *religio*. But *Gyges* is pronounced (gī'jēz).

254. The symbol *s* when final has the sound of (z), e.g. *mons*, *spes*. It also has the sound of (z), by analogy with the corresponding English words, in *Caesar*, *musa*, *causa*, *miser*. Otherwise it has the normal sound of (s), e.g. *ad nauseam*, *nisi*, *quasi*.

255. Before *i* and *y* followed by another vowel the symbols *c*, *s*, and *t*, if preceded by an accented syllable, have the sound of (sh), e.g. *Phoenicia*, *Boeotia*, *Latium*, *ratio*. But where *t* follows *k*, *s*, *z*, *t*, or *x* (i.e. ks), it retains its normal value of (t), e.g. *Ostia*, *Sextius*, *reductio* (Am. also sh).

256. The symbols *ph* and *pph* have the sound of (f), e.g. *Aphrodite*, *Sophocles*, *Sappho*.

257. The symbol *x*, when initial, has the sound of (z); elsewhere it has the normal sound of (ks), e.g. *Xerxes* (zər'ksēz).

We add here a short list of the commoner Latin words and phrases used in English, and in the section following a selection of Greek and Latin proper names.

258.

ab initio (ăb ĭnĭ'shēō)	caduceus (kădū'sēəs, -shēəs)
ad hoc (ăd hŏk)	carpe diem (kar'pē dĭ'ēm)
ad infinitum (ăd ĭnfĭnĭ'təm)	casus belli (kă'səs bĕ'li)
ad libitum (ăd lĭ'bitəm)	caveat emptor (kă'vēăt ĕ'mptŏr)
ad nauseam (ăd naw'sēăm)	ceteris paribus (sĕ'tərĭs pă'ribəs; <i>Eng. also</i> sĕ'-)
aegrotat (ĕgrŏ'tăt)	coram populo (kŏr'ăm pŏ'pŭlŏ)
a fortiori (ă fŏrtĕŏr'ĭ; <i>Eng. fŏrshĕŏr'ĭ</i> )	cui bono (kĭ bŏ'nŏ)
alias (ă'lĕəs)	de facto (dĕ fă'ktŏ)
alibi (ă'libĭ)	de jure (dĕ jŏŏr'ĕ)
alma mater (ă'lmă mătər)	de novo (dĕ nŏ'vŏ)
alter ego (ă'ltər ĕ'gŏ, ĕ'gŏ)	de profundis (dĕ prŏfŭ'ndĭs)
alumn/us, -/ae, -/i (ălŭ'mn-/əs, -/ĕ, -/ĭ)	desideratum (dĕsĭdĕrătəm)
angina (ănjĭ'nă)	deus ex machina (dĕ'əs ĕks măt'kĭnă)
anglice (ăng-glisĕ)	dramatis personae (drăt'mătĭs pĕrsŏ'nĕ)
anno domini, A.D. (ă'nŏ dŏ'mĭnĭ)	ecce (ĕ'ksĕ)
ante meridiem, a.m. (ă'ntĕ mărĭ'dĕēm)	ego (ĕ'gŏ; <i>Am. also</i> ĕ'gŏ)
apologia (ăpəlŏ'jĕă)	emeritus (ĕmĕ'ritəs, ĭmĕ'-)
a posteriori (ă pŏstĕrĕŏr'ĭ)	errat/um, -/a ( <i>Am.</i> ĕrăt'əm, ĕrăt'-, -/ə; <i>Eng.</i> ĕrăt'-)
a priori (ă prĕŏr'ĭ; <i>Eng. also</i> prĭ-)	ex cathedra (ĕks kătĕh'dră; kătĕh'dră <i>rare</i> )
ave (ăh'vă, ă'vĕ)	
bona fide, -/es (bŏ'nă fĭ'd/ĕ, -/ĕz)	

et cetera, etc. (ět sě'trə)	modus vivendi (mō'dəs
exempli gratia, e.g. (ěgzě'm-	vivě'ndī, vī-)
plī grāshēə)	more suo (mōr'ē sōō'ō;
ex libris (ěks lī'brīs)	Eng. sū'ō)
ex officio (ěks ōfi'shēō)	mutatis mutandis (mūtā'tīs
ex parte (ěks par'tē)	mūtā'ndīs)
ex post facto (ěks' pōst	
fă'ktō)	ne plus ultra (nē plūs
	ŭ'ltrə)
finis (fī'nīs)	nihil (nī'hīl)
	nisi (nī'sī)
genius loci (jě'nēəs lō'sī)	
	obiit (ō'bīit)
ibidem, ib., ibid. (ībī'dēm)	obiter (ō'bītər)
idem, id. (ī'dēm)	opus, op. (Am. ō'pəs; Eng.
id est, i.e. (īd ěst)	ō'-, ō'-)
imprimatur (īmprimā'tər)	
imprimis (īmprī'mīs)	pace (pā'sē)
in statu quo (Am. ĩn stā'tū	pari passu (pār'ī pā'sū)
kwō; Eng. stā'-)	passim (pā'sīm)
inter alia (ī'ntər ā'lēə)	paterfamilias (pā'tərfāmī'-
in toto (īn tō'tō)	lēəs)
ipse dixit (ī'psē dī'ksīt)	per se (pər sē)
ipso facto (ī'psō fă'ktō)	post meridiem, p.m. (pōst
	mərī'dēēm)
literati (lītērā'tī)	prima facie (prī'mə fā'shēē,
literatim (lītērā'tīm)	-shē)
locum tenens (lō'kəm	primus (prī'məs)
tē'nēnz)	pro rata (prō rā'tə)
locus (lō'kəs)	proximo, prox. (prō'ksīmō)
magnum opus (mă'gnəm	qua (kwā)
ō'pəs; Eng. ō'-, ō'-)	quaere (kwēr'ē)
mala fide (mā'lə fī'dē)	quasi (kwā'sī)
me judice (mē jōō'disē)	quod vide, q.v. (kwōd vī'dē)
modus operandi (mō'dəs	
ōpərā'ndī)	

rara avis (rār'ə ā'vis)	ubique (ūbī'kwē)
reductio ad absurdum (rē- dū'ktēō ād ābsər'dəm; <i>Am. also</i> -dū'kshēō)	ultimo, ult. (ŭ'ltīmō) ultra vires (ŭ'ltrə vīr'ēz) ut infra (ūt ĭ'nfrə) ut supra (ūt sū'prə)
scilicet, scil., sc. (sī'lisēt)	
seriatim ( <i>Am.</i> sērēā'tīm; <i>Eng.</i> sēr-)	vade mecum (vā'dē mē'- kəm)
sine die (sī'nē dī'ē)	vale (vā'lē)
sine qua non (sī'nē kwā nŏn)	verbatim (vərbā'tīm)
status quo ( <i>Am.</i> stā'-, stā'təs kwō; <i>Eng.</i> stā'-)	via (vī'ə)
sub judice (sŭb jōō'dīsē)	vice (vī'sē)
sui generis ( <i>Am.</i> sōō'ī jē'nəris; <i>Eng.</i> sū'ī)	vice versa (vī'sē vər'sə)
tu quoque (tū kwō'kwē)	vide, v. (vī'dē) videlicet, viz. (vīdē'lisēt; <i>Eng. also</i> vī-) viva voce (vī'və vō'sē)

## 259.

Abydos (əbī'dŏs)	Aeschylus ( <i>Am.</i> ě'skiləs; <i>Eng.</i> ě's-)
Achaia (əkā'yə)	Aesculapius ( <i>Am.</i> ěskulā'- pēəs; <i>Eng.</i> ěs-)
Acheron (ă'kərŏn)	Aesop (ě'sŏp)
Achilles (ăkī'lēz)	Agamemnon (ăgəmə'n- nən)
Actaeon (ăktē'ən)	Agave (əgā'vē)
Actium (ă'ktēəm, ă'kshēəm)	Agenor (əjē'nŏr)
Adonis (ădŏ'nīs)	Ajax (ă'jăks)
Aegeon (ējē'ən)	Alcestis (ălsĕ'stīs)
Aegeus (ě'jūs; <i>Shakespeare</i> , ējē'əs)	Alcibiades (ălsībī'ədēz)
Aegina (ējī'nə)	Alcinous (ălsī'nŏəs)
Aegisthus (ējī'sthŭs)	Alcmaeon (ălkmē'ən)
Aeneas (ĕnĕ'əs)	Alcmene (ălkmē'nē)
Aeneid (ĕnĕ'id)	Amphion (ămfī'ən)
Aeolus (ĕ'ŏləs)	Amphitrite (ămfitrī'tē)
Aeschines ( <i>Am.</i> ě'skinēz; <i>Eng.</i> ě's-)	



Anaxagoras (ănăksă'gərəs, -gōr-, -ās)	Caius ( <i>Am.</i> kă'yəs; <i>Eng.</i> kī'əs)
Andromache (ăndrō'məkē)	Callimachus (kăli'məkəs)
Andromeda (ăndrō'mədə)	Calliope (kăli'ōpē, kəli'əpē)
Andronicus (ăndrənī'kəs; <i>Shakespeare</i> , ăndrō'nikəs)	Callisto (kăli'stō)
Antigone (ăntī'gənē)	Calydon (kă'lidən, -ən)
Aphrodite (ăfrōdī'tē)	Calypso (kăli'psō)
Apollinaris (ăpōlinār'is)	Canopus (kănō'pəs)
Apollo (ăpō'lō)	Caria (kār'ēə)
Apollodorus (ăpōlədōr'əs)	Cassiope (kăsi'ōpē)
Apuleius (ăpūlē'yəs)	Cassiopeia (kăseōpē'ə)
Archelaus (arkēlā'əs)	Catullus (kătū'ləs)
Areopagus (ărēō'pəgəs)	Cephalus (sē'fələs)
Argive (ar'jiv)	Cepheus (sē'fūs)
Arion (ărī'ən)	Ceyx (sē'iks)
Aristides (ăristī'dēz)	Charon (kār'ən)
Aristophanes (ăristō'fənēz)	Charybdis (kări'bdīs)
Aristotle (ă'rīstōtl)	Chios (kī'ōs)
Arsinoë (arsī'nōē)	Chiron (kīr'ən)
Aspasia (ăspā'zhēə, -zhyə, -zēə, -zyə)	Chloë (klō'ē)
Athena (ăthē'nə)	Choëphoroe (kōē'fərē)
Atreus (ă'trūs)	Chryseis (krīsē'is)
Atrides (ătrī'dēz)	Chrysothemis (krīsō'thēmīs)
Aegean (awjē'ən)	Cilicia (sīlī'shēə, sī-, -shyə, -sēə, -syə)
Bacchae (bă'kē)	Cithaeron (sīthēr'ən)
Bellerophon (bēlē'rəfən)	Cleopatra ( <i>Am.</i> klēōpā'trə, -pah'-, -pă'-; <i>Eng.</i> -pah'-, -pă'-)
Berenice (bērənī'sē)	Clio (klī'ō)
Boeotia (bēō'shēə, -shə)	Clymene (klī'mənē)
Boötes (bōō'tēz)	Clytemnestra (klītəmnē'- strə)
Boreas (bōr'ēəs)	Clytie (klī'tē)
Briareus (brīār'ēəs, brī'ārūs)	Cocytus (kōsī'təs)
Briseis (brīsē'is)	Colonus (kōlō'nəs)
Bromius (brō'mēəs, brō'-)	



Corduba (kōr'dūbə)	Eleusis (ēlū'sis)
Coriolanus (kōrēōlā'nəs)	Epictetus (ēpiktē'təs)
Corioli (kōrī'ōlī)	Epicurus (ēpikūr'əs)
Cressida (krē'sidə; <i>Chaucer</i> ' <i>Criseyde</i> ', krīsā'də)	Epigoni (ēpi'gōnī)
Creusa (krēū'sə, -zə, -ōō'sə, -zə)	Erato (ērātō)
Critias (krī'tēəs, -shēəs)	Erechtheus (ērē'kthūs)
Cybele (sī'bəlē; <i>Byron</i> , sībē'lē)	Erinyes (ērī'nēēz)
Cythera (sīthēr'ə)	Eteocles (ētē'ōklēz)
Cythera (sīthərə'ə)	Eumenides (ūmě'nidēz)
Daedalus ( <i>Am.</i> də'dələs; <i>Eng.</i> də'-)	Euphrosyne (ūfrō'zīnē)
Damocles (dā'mōklēz)	Euripides (ūrī'pidēz)
Danaë (dā'nāē)	Europa (ūrō'pə)
Danaus (dā'nāəs)	Euryalus (ūrī'ələs)
Dardanus (dar'dənəs)	Eurydice (ūrī'disē)
Deianira (dēyānīr'ə)	Eurysthenes (ūrī'sthənēz)
Deiphobus (dēī'fōbəs)	Fortuna (fōrtū'nə)
Demeter (dēmē'tər)	Galatea (gālātē'ə)
Demetrius (dēmē'trēəs, də-)	Gemini (jē'mīnī)
Demosthenes (dēmō'sthə- nēz, də-)	Geryon (jē'rēən, gē'-)
Diogenes (dīō'jənēz)	Gyges (gī'jēz)
Diomede (dī'ōmēd)	Halcyone (hālsī'ənē)
Diomedes (dīōmē'dēz)	Hebe (hē'bē)
Dionysius (dīōnī'sēəs, dīōnī'- shēəs)	Hecate (hē'kātē)
Dionysus (dīōnī'səs)	Hecuba (hē'kūbə)
Dioscuri (dīōskūr'ī)	Helena (hē'līnə)
Dryope (drī'ōpē)	Helenus (hē'līnəs)
Egeria (ējēr'ēə)	Helicon (hē'likən, -kōn)
Electra (ēlē'ktrə)	Helius (hē'lēəs)
Eleusinian (ēlūsī'nēən)	Heraclitus (hērəklī'təs)
	Hermione (hərmī'ənē)
	Herodotus (hērō'dətəs)
	Hesiod (hē'sēōd, -əd)
	Hesperides (hēspē'ridēz)
	Hesperus (hē'spərəs)

Hippocrates (hĭpŏ'krætēz)	Lucian (lōō'sēan, -syən, -shēan, -shyən, -shən)
Hippocrene (hĭpŏkrē'nē; <i>in poetry</i> , hĭ'pŏkrēn)	Lucrece ( <i>Am.</i> lōōkrē's; <i>Eng. also</i> lū-)
Hippodamia (hĭpŏdāmī'ə)	Lucretius (lōōkrē'shēas, lū-)
Hippolytus (hĭpŏ'lītəs)	Lycaon (likā'an)
Hippomedon (hĭpŏ'mēdən)	Lycia (lĭ'shēə)
Horace (hŏ'rĭs, -rəs)	Lycophron (lĭ'kŏfrŏn)
Hyperion (hĭpēr'ēan)	Lycurgus (likər'gəs)
Ibycus (ĭ'bĭkəs)	Lysistrata (lĭsĭ'strātə)
Icarus (ĭ'kərəs)	Maecenas (mēsē'nəs, mĭ-)
Iolaus (ĭōlā'əs, ĭə-)	Martial (mar'shəl)
Iole (ĭ'ōlē, ĭ'ālē)	Medea (mēdē'ə)
Ion (ĭ'an)	Medusa (mēdū'sə, -zə)
Iphigenia (ĭfĭjənī'ə)	Megara (mě'gərə)
Irene ( <i>Am.</i> ĭrē'n; <i>Eng.</i> ĭrē'nē)	Meleager (mēlē'əgər)
Ismene (ĭsmē'nē)	Melos (mě'lŏs)
Ithaca (ĭ'thəkə)	Melpomene (mēlpŏ'mənē)
Itylus (ĭ'tĭləs)	Menander (mēnă'ndər, mē-)
Itys (ĭ'tĭs)	Menelaus (mēnəlā'əs)
Ixion (ĭksi'an)	Menoceus (mēnē'sūs)
Labdacus (lă'bdəkəs)	Merope (mě'rŏpē)
Lacedaemon (lăsədē'mən)	Metamorphoses (mētəmŏr'-fŏsēz)
Laertes (lăēr'tēz)	Midas (mĭ'dās, -dəs)
Laius (lă'yəs)	Milo (mĭ'lŏ)
Lalage (lă'lăjē)	Mithridates (mĭthrĭdā'tēz)
Lamia (lă'mēə)	Mnesmosyne (nēmŏ'zĭnē; <i>Eng. also</i> mnē-, -ŏ's-)
Laocoön (lăŏ'kŏŏn, -ən)	Morpheus (mŏr'fūs)
Laodamia (lăŏdāmī'ə)	Musaeus (mūzē'əs)
Laomedon (lăŏ'mədən, -ŏn)	Mycenae (mĭsē'nē)
Latium (lă'shēəm)	Naiad (nă'yăd)
Longinus (lŏnjĭ'nəs)	Nausicaa (nawsĭ'kāə)
Lucan ( <i>Am.</i> lōō'kən; <i>Eng. also</i> lū'-)	Nemea (ně'mēə)

Nemesis (ně'məsīs)	Persephone (pərsě'fənē)
Nephele (ně'fələ)	Perseus (pə'r'sūs)
Nereid (nēr'ēid)	Phaedra (fē'drə)
Nereus (nēr'ūs)	Phaethon (fā'əthōn, -ən)
Niobe (nī'ōbē, nī'əbē)	Phidias (fī'dēəs)
Oceanus (ōsē'anəs, ōshē'- ənəs)	Philae (fī'lē)
Odysseus (ōdī'sūs)	Philemon (filē'mōn, -mən; fī-)
Oedipus ( <i>Am.</i> ě'dipəs; <i>Eng.</i> ē'd-)	Philippi (fīlī'pī; <i>Eng. also</i> fī'-)
Oenone (ēnō'nē)	Philoctetes (fīlōktē'tēz, -ək-)
Omphale (ō'mfələ)	Philomela (fīlōmē'lə, fīləm-)
Oread (ōr'ēäd)	Phlegethon (flē'gəthōn, -ən)
Oresteia (ōrəstē'yə, -tī'ə)	Phoebe (fē'bē)
Orestes (ōrě'stēz)	Phoenissae (fēnī'sē)
Orion (ōrī'an, ōrī'an)	Phryne (frī'nē)
Orpheus (ōr'fūs)	Piraeus (pīrē'əs)
Ovid (ō'vid)	Pirithous (pīrī'thōəs)
Palaemon (pələ'mən)	Pisistratus (pīsī'strətəs, pī-)
Palamedes (pələmē'dēz)	Pleiades ( <i>Am.</i> plē'yədēz, plī'-; <i>Eng.</i> plī-, plē'-)
Pandora (pändōr'ə)	Plotinus (plōtī'nəs)
Parcae (par'sē)	Plutarch (plōō'tark)
Parthenope (parthě'nōpē)	Polybius (pōlī'bēəs)
Pasiphaë (pāsī'fāē)	Polybus (pō'libəs)
Patrocles (pă'trōklēz)	Polydorus (pōlīdōr'əs)
Patroclus (pătrō'kləs)	Polynices (pōlinī'sēz)
Pausanias (pawsā'nēəs)	Polyphemus (pōlifē'məs)
Pegasus (pě'gəsəs)	Polyxena (pōlī'ksinə)
Peleus (pē'lūs)	Pomona (pōmō'nə, pə-)
Penates (pənā'tēz)	Pompeius (pōmpē'yəs)
Penelope (pēnē'lōpē, pī-)	Poseidon (pōsī'dən, pō-, pə-)
Peneus (pēnē'əs)	Praxiteles (prăksī'təlēz)
Penthesilea (penthēsīlē'ə)	Prometheus (prōmē'thūs)
Pentheus (pě'nthūs)	Proserpina (prōsər'pīnə)
Pericles (pě'riklēz)	

Proserpine (prǒ'sərpīn)	Tenedos (tē'nədōs)
Protagoras (prōtǎ'gərəs, -gōr-)	Tereus (tēr'ūs)
Protesilaus (prōtēsilā'əs)	Terpsichore (tərpسی'kōrē, -kərē)
Proteus (prō'tūs)	Tethys (tē'thīs)
Pylades (pī'lədēz)	Thais (thā'is; <i>opera</i> , tah'ēs)
Pyramus (pī'rəməs)	Thalia (thālī'ə)
Pyrene (pīrē'nē)	Thebais (thē'bāis)
Pythagoras (pīthǎ'gərəs, -gōr-)	Thebes (thēbz)
Rhodope (rō'dōpē)	Themistocles (thəmī'- stōklēz, -tək-)
Sappho (sǎ'fō)	Theocritus (thēō'krītəs)
Sarpedon (sarpē'dən)	Thersites (thərsī'tēz)
Scipio (sī'pēō)	Theseus (thē'sūs)
Selene (silē'nē)	Thessalonica (thēsəlōnī'kə, -lən-)
Semele (sē'mələ)	Thucydides ( <i>Am.</i> thōōsī'- dīdēz; <i>Eng.</i> thū-)
Semiramis (sēmī'rəmīs)	Tibullus (tībū'ləs)
Sicyon (sī'shēən, sī'sēən)	Timaeus (tīmē'əs)
Silenus (silē'nəs)	Timotheus (tīmō'thēəs)
Silvanus (sīlvā'nəs)	Tisiphone (tīsī'fōnē, -fən-)
Simonides (sīmō'nīdēz)	Tithonus (tīthō'nəs)
Sisyphus (sī'sīfəs)	Tityrus (tī'tīrəs)
Socrates (sō'krətēz)	Troilus (trō'īləs)
Sophocles (sō'fōklēz)	Tyndarus (tī'ndərəs)
Statius (stā'shēəs)	Uranus (ūr'ənəs)
Stesichorus (stēsī'kōrəs)	Utica (ū'tīkə)
Tacitus (tǎ'sītəs)	Xanthippe (zǎntī'pē, <i>Eng.</i> <i>also</i> -thī'pē)
Tanais (tǎ'nāis)	Xenophon (zē'nəfən)
Tantalus (tǎ'ntələs)	Xerxes (zər'ksēz)
Tartarus (tar'tərəs)	
Teiresias (tīrē'sēəs)	
Telamon (tē'ləmən, -ən)	Zeus ( <i>Am.</i> zūs, zōōs; <i>Eng.</i> zūs)
Telemachus (tēlē'məkəs, tī-)	

## X

### FOREIGN WORDS: FRENCH, GERMAN, AND ITALIAN

**260.** Any one who uses English at all freely must constantly make use of words borrowed from the living languages of Europe, especially from French, German, or Italian. These words are pronounced—in general accordance with the date of their adoption into our language—in a manner either wholly or mainly English or with as close an approach to the foreign pronunciation as suits our speech. In the present chapter we do not aim to give directions for such a pronunciation of a borrowed word as would be acceptable to a native speaker of the language drawn upon. In the first place we should be attempting an impossible task and encroaching upon the field of the foreign language teacher. In the second place we should be setting up a foreign standard of pronunciation for isolated words and phrases in an English context which would throw them out of harmony with the passage as a whole. Especially in the case of French the foreign language is so entirely different from English in intonation, in accent, and in tenseness of utterance that a perfect rendering of isolated French words in an English sentence would involve an awkward shift of the whole vocal machinery. Borrowed words and phrases are adequately pronounced with a certain amount of compromise between the foreign sounds and the corresponding native sounds.

#### *French.*

**261.** Consonant sounds in French do not offer so much difficulty to the English speaker as do the vowels. It should be noted, however, that French consonants, except *c*, *f*, *l*, *r*, are silent at the end of a word, e.g., *beaux* (bō), *pas* (pah), *rat* (ră), but *sec* (sĕk), *vif* (vĕf), *mal de mer* (măl də mār').

A final consonant, however, is pronounced when it is followed in the same phrase by a word beginning with a vowel or silent *h*, e.g. *vis-à-vis* (vēzahvē'), *cet hôtel* (sēt ôtē'l).

**262.** The letter *c*, as in English, stands for two sounds—(k) when followed by *a*, *o*, or *u*, and (s) when followed by *e*, *i*, or *y*, or when marked with a cedilla as *ç*, e.g. *café* (kā'fā) *cerise* (sērē'z), *façade* (fāsah'd). The combination *ch* is sounded (sh), e.g. *châssis* (shă'sē).

**263.** The letter *g* indicates two sounds—(g) before *a*, *o*, or *u*, whether vocalic *u* or silent *u*, and (zh) before *e*, *i*, or *y*, e.g. *garage* (gārah'zh), *guerre* (gār). The second sound (zh) is also the sound of *j*, e.g. *bijou* (bē'zhōō). The combination *gn* may be pronounced (ny), e.g. *vignette* (vēnyē't).

**264.** The letter *h* in French is practically silent, e.g. *hors de combat* (ōr' də kōmbah). It is negligible in the combination *th*, which is sounded simply (t), e.g. *thé* (tā).

**265.** The letter *l* is usually pronounced as in English. Sometimes, and especially when double, it has the sound of a prolonged (y), what is called in Mr. H. W. Fowler's *Modern English Usage* an attempt to pronounce (yə) without really getting to the (ə). We indicate this sound, as does Mr. Fowler, by the symbol *ɣ*, e.g. *canaille* (kānah'ɣ), *filles* (fēɣ).

**266.** The letters *m* and *n* are pronounced as in English except in nasal syllables. [See below sections 278 *et seqq.*]

**267.** The combination *qu* is usually equivalent to (k), e.g. *qui* (kē). The same sound may be indicated at the end of a word by *q* alone, e.g. *cinq* (sink).

**268.** French *r*, in its most pleasing form, resembles the trilled *r* characteristic of Scotch. It is always pronounced except in the suffix *-er*, e.g. *rapport* (răpōr'), *foyer* (fwah'yā).

**269.** At the end of a word both *r* and *l* are sounded after another consonant, but without making an additional syllable



as would be the case in English. Compare the French words *table* (tahbl), *sabre* (sahbr) with the corresponding English words.

270. The letter *t*, while usually pronounced as in English, has the sound of (s) before *-ion*, e.g. *national* (näsyonă'l).

271. The letter *x* is normally pronounced as in English. At the end of a word it is regularly silent; before an initial vowel in the following word it becomes (z), e.g. *idée fixe* (ēdă' fē'ks), *beaux* (bō), *beaux arts* (bōz ar').

272. The French vowels, with three exceptions, may be represented adequately enough for our purpose by symbols used in the earlier part of the book. Thus the sound of *a* may be expressed by (ah) as in *à la carte* (ah lah kar't) or by (ă) as in *café* (kă'fă); the sound of *e* by (ā) as in *ainé* (ă'nă) or by (ĕ) as in *sec* (sĕk); the sound of *i* by (ē) as in *qui vive* (kē vĕv); and the sound of long *o* by (ō) as in *argot* (ar'gō).

273. It should be noted that the sound of (ă) referred to above is not the extremely thin or close sound used by many English speakers; the tongue should be dropped a little so as to give some slight approach to (ah). The *e* sound represented by (ā) is to be recognized under a variety of spellings: *ai*, *é*, *ê*, *ê*, *ei*, *ez*, *et*, and the suffix *-er*. Similarly the sound of long *o* is often spelt *eau* or *au*.

274. The combination *ou* represents the simple sound (ōō) as in *coupé* (kōō'pă). The combination *oi*, though originally denoting two vowel sounds, is now understood as a consonant (w) followed by a vowel (ah), e.g. *bourgeois* (bōōr'zhwah), *au revoir* (ō rəvwar').

275. For other vowel sounds, for which an English substitute would be hopelessly inadequate, we have adopted the capitals employed by Mr. Fowler in *Modern English Usage*.

Short *o*, represented by (o), is a sound close to rounded (aw) but with some approach to (ō), i.e. made with the tongue not so much lowered as with (aw). The French word *mode* (mod), for example, is between our *mowed* (mōd) and English Received Pronunciation *Maud* (mawd). It might also be arrived at by trying to pronounce *mud* (mūd) with the lips well rounded.

276. French *u*, represented by (u), is practically the Scotch *u* of *guid buik*. It is best produced by setting the tongue and teeth as for (ē) and then attempting a well rounded (ōō). The sound is a simple vowel sound without the preceding (y) of English *few* or *mute*, e.g. *curé* (ku'rā).

277. The combinations *eu* and *oeu*, represented by (EU), denote a sound resembling (ə) but produced with unusual lengthening and with rounding of the lips. Examples, *bleu*, (bleu), *sœur* (seur).

278. We have also applied Mr. Fowler's capitals to the representation of *nasal sounds*. The consonants *n* and *m*, when not followed by a vowel, modify preceding vowels and are themselves modified in a peculiar way, forming different combinations quite unlike anything we have in English. As the combinations with *a* and with *e* are identical in sound, we have four nasal sounds, of which the typical spellings are *an*, *in*, *on*, *un*. The nearest approach to these sounds in English is the series of sounds produced when certain vowels are followed by (ng). In imitating the French sounds, however, the (ng) must be left incomplete by omitting the usual firm pressure of the tongue against the palate.

279. The combination *an*—spelt also *em*, *en*, *am*—is represented by (AN). The sound is approximated by (Am. ōng) as in *gong*, e.g. *enfant* (AN'fAN), *camp* (KAN).

280. The combination *in*—spelt also *im*, *ain*, *aim*, *ein*, and *en* after *i*—is represented by (IN). The sound is approximated



by (ǎng) as in *gang*, e.g. *gratin* (grǎ'tIN), *impasse* (INpǎ's), *bien* (byIN').

281. The combination *on*—spelt also *om*—is represented by (ON). The sound is approximated by (awng) as in the American pronunciation of *wrong*, and should be uttered with a well rounded vowel, almost an (ō), e.g. *bon* (BON), *aplomb* (ǎplON').

282. The combination *un*—spelt also *um*—is represented by (UN). The sound is approximated by (üng) as in *wrung*, again pronounced with a rounded vowel; e.g. *un* (UN), *parfum* (parFUN').

283. For the following list of French words and phrases we have borrowed freely from the exhaustive list in Mr. Fowler's *Modern English Usage*, in most cases concurring in the pronunciation suggested by him. We have not in many cases given alternative pronunciations, feeling that the ordinary reader would desire in this matter unequivocal guidance rather than the opportunity of choice which is right for English words. Alternatives would be easy to give, especially in the matter of accent; in words like *résumé* and *dénouement*, for example, one hears the stress placed by one speaker on the first, by another on the second, and by still another on the third syllable. The reason for this is that the difference between the stressing and the non-stressing of a syllable is in French so slight as to be hardly distinguishable to the English ear; and this relatively level accentuation, as often as it is heard, tempts the English speaker to shift his own stress in bewildered imitation. Where words or phrases have been fully anglicized we have given the accepted English pronunciation and not the one which would be correct in French, e.g. *abandon* (n., əba'ndən). A few French words like *adieu* and *chagrin* which may be said to have lost their French associations have already been listed in the chapters preceding. French proper names will be found in section 317 at the end of this chapter.

## 284.

abandon ( <i>n.</i> əbǎ'ndən)	au gratin (ō grǎ'tIN)
abattoir (ǎ'bətwar)	au naturel (ō nǎtUrě'l)
abbé (ǎ'bā)	au revoir (ō rəvwar')
accoucheur (ǎkōō'shEUR, -shEUR)	baccarat (bǎ'kərah)
à deux (ah dEUR)	badinage (bǎdīnah'zh; <i>Am.</i> <i>also</i> bǎ'dīnij)
affaire (ǎfār')	baignoire (bānwar')
aide de camp (ā'dəkAN)	ballade (bǎlah'd)
aîné (ā'nā)	ballet (bǎ'lā)
à la carte (ah lah kar't)	bandeau (bǎ'ndō)
à la mode (ah lah mō'd)	baroque (bərō'k, bǎrō'k)
amende honorable (ǎmAN'd ōnōrah'bl)	barrage (bǎ'rahzh, bǎrah'zh)
amour-propre (ǎmōōr' prō'pr)	basque (bǎsk)
ancien régime (AN'syIN rāzhě'm)	bas-relief (bah'rələf, bǎ'srə-)
à outrance (ah ōō'trans, -tran's)	bastille (bǎstē'l)
apache (ǎpah'sh)	baton (bǎ'tən, -ton')
aperçu (ǎpārsu', ǎpərsū')	beau geste (bō zhě'st)
apéritif (ǎpě'ritēf)	beau monde (bō mon'd)
aplomb (ǎplon')	beaux-arts (bōz ar')
à propos (ah prəpō')	beaux yeux (bōz yEUR)
argot (ar'gō)	beige (bāzh)
arrière pensée (ǎryār' pAN'sā)	belles-lettres (bēl-lě'tr)
arrondissement (ǎrondē'- sman)	berceuse (bārsEURz)
atelier (ǎ'təlyā)	bésique (bəzē'k)
attaché (ǎtǎ'shā)	bête noire (bāt nwar')
aubade (ōbah'd)	bibelot (bē'blō, bī'blō)
au courant (ō kōō'ran)	bijou (bē'zhōō)
au fait (ō fā')	billet-doux (bīlēdōō')
au fond (ō fon')	bizarre (bē'zar, bīzar')
	blasé (blǎ'zā)
	bonbon (bō'nbōn, bon'- bon)
	bonhomie (bō'nōmē)
	bonjour (bonzhōōr')

bon mot (BON mō')	centime (sANTē'm)
bon ton (BON' TON')	cerise (sērē'z)
bon vivant (BON vē'VAN)	chalet (shă'lā)
bon voyage (BON vwah-yah'zh)	chamois ('animal', shă'-mwah)
boudoir (bōō'dwar)	chaperon (shă'pərōn)
bouillon (bōō'lyON)	char-à-banc (shă'rəBAN)
boulevard (bōō'lvar, bōō'-ləvard)	chargé (shar'zhā)
bourgeois (bōōr'zhwah; <i>printer's term</i> , bərjo'i's)	charivari (shar'ivarē; <i>dial.</i> shī'vərē)
bourgeoisie (bōōrzhwahzē')	charlotte russe (shar'lət ru's)
bourse (bōōrs)	chartreuse (shartREU'z)
brochure (broshU'r)	châssis (shă'sē)
buffet (bU'fā; <i>Am. also</i> bōōfā'; <i>Eng. also</i> bōō'fā)	château (shă'tō; <i>Am. also</i> shătō')
	châtelaine (shă'təlān)
cabaret (kă'bərā)	chauffeur (shōfər', shō'-)
cachet (kă'shā)	chef (shĕf)
café au lait (kăfā ō lā')	chef-d'œuvre (shĕdEU'vr)
café noir (kăfā nwar')	chenille (shənē'l)
caisson (kă'sən, kəsōō'n)	cherchez la femme (shār'shā lah fă'm)
camaraderie (kamərah'dərē')	chevalier (shĕvəlēr'; <i>French</i> , shəvă'lyā)
camembert (kă'mANbār)	chevaux de frise (shĕvō'də-frēz)
camouflage (kă'mōōflahzh)	chic ( <i>Am.</i> shĕk; <i>Eng.</i> shik)
canaille (kănah'Y)	chiffon (shĕ'fON, shī'fōn)
canard (kănar'd)	chiffonier (shīfōnēr')
cap-à-pie (kăpəpē')	chignon (shĕ'nyON)
carafe (kărah'f, -ră'f)	chute (shōōt)
carte blanche (kart blAN'sh)	ci-devant (sĕ'dəVAN')
carte de visite (kartdə-vĕzē't)	cirque (sərک)
cause célèbre (kōz sĕlā'br)	clef (klĕf)
causerie (kō'zərē, kō'zrē, kōzərē')	cliché (klĕ'shā)

clientèle (klēāntě'l, -tē'l)	cuisine (kwēzē'n)
cloisonné (klwah'zənā)	cul-de-sac (kU'ldəsă'k, kU'-
coiffeur (kwahfEU'r)	də-)
comme il faut (kōm ɛl	curé (kU'rā)
fō')	
commode (kəmō'd)	dauphin (daw'fin)
communiqué (kəmu'nēkā)	débâcle (dābah'kl)
compote (kō'mpōt)	débris (dā'brē, dē-')
concierge (kōnsyār'zh)	début (dā'bu, dābū')
concordat (kōnkōr'dāt)	débutante (dā'butANT,
confrère (kōn'frār)	-tAN't)
congé (kōn'zhā)	déclassé (dāklā'sā, dē-)
conservatoire (kənsərvə-	décolleté (dākō'ltā, dē-)
twar')	dégagé (dāgā'zhā, dē-)
consommé (kōnsomā')	déjeuner (dā'jənā, dē'-,
contretemps (kōntrətan',	-jEUNā)
kōn'-)	demi-mondaine (dē'mē-
convenances (kōn'vənANS)	mon'dān)
cordons bleu (kōr'dōn blEU')	demi-monde (dē'mēmōn'd)
corps (kōr)	demoiselle (dēmwhazě'l)
corsage (kōrsah'zh)	dénouement (dānoo'mAN,
cortège (kōrtā'zh)	dā'-)
coterie (kō'tārē)	dépôt (dē'pō)
coup d'état (kōōdātāh')	de rigueur (də rēgEU'r)
coup de grâce (kōōdə-	déshabillé (dāzābē'yā, dē-)
grah's)	de trop (də trō')
coup de théâtre (kōōdə-	Dieu et mon droit (dyEU' ā
tāah'tr)	mon drwah')
crèche (krāsh)	difficile (dī'fisēl)
crème de menthe (krām də	distingué (dīstin'gā)
man't)	distrain (dīstrā')
crêpe de Chine (krāp də	dot (dot)
shē'n)	double entendre (dōōbl
cretonne (krě'tōn)	ANTAN'dr)
croupier (krōō'pēār)	douceur (dōōseu'r)
cuirassier (kwīrāsēr')	doyen (dwah'yAN, doi'ən)

éclair (āklār', ě-)	esprit de corps (ěsprē' dā
éclat (āklah', ě-)	kōr', ě's-)
édition de luxe (ādē'syon dā	estaminet (ěstā'mīnā)
lu'ks)	étude (ātu'd)
élan (ā'lan)	étui (ětwē')
élite (ālē't, ě-)	exposé (ěkspō'zā)
embarras de choix (ANbarah'	façade (fāsah'd)
dā shwah')	fainéant (fānāAN')
embarras de richesse	fait accompli (fēt ākonplē')
(ANbarah' dā rēshě's)	faute de mieux (fō't dā
embonpoint (ANBONpwin')	myEU')
employé, -e ( <i>Am.</i> ěmploi'ē;	fauteuil (fōtEU'Y)
<i>Eng.</i> ě'mploiē, ōmploi'ā)	faux pas (fō pah')
empressement (ANprēs-	fête champêtre (fāt shAN-
MAN')	pā'tr)
en casserole (AN kā'sərol)	feuilleton (fEUY'tON)
encore ( <i>v., n., interj.</i> ōngkōr')	filet mignon (fē'lā mē'nyON)
en famille (AN fāmē'Y)	fille de joie (fey dā zhwah')
enfant terrible (AN'fan	fin de siècle (fīn dā sēā'kl)
tērē'bl)	finesse (fině's)
en garçon (AN gar'sON)	flair (flār)
ennui (ō'nwē, ōnwē')	flâneur (flahnEU'r)
en passant (AN pās'SAN)	fleur de lys (fLEURdālē', -lē's)
en route (AN rōō't)	force majeure (fōrs mā-
ensemble (ANSAN'bl)	zhEU'r)
ensuite (AN swē't)	format (fōr'mah)
entente (ANTAN't)	foyer (fwah'yā)
entourage (ANTōorah'zh)	fracas ( <i>Am.</i> frā'kās; <i>Eng.</i>
entr'acte (ANtrā'kt)	frā'kah)
entrée (AN'trā)	franc-tireur (frAN tērEU'r)
entremets (AN'trēmā)	frou-frou (frōō'frōō)
entre nous (ANtrə nōō')	
environs ( <i>Am.</i> ěnvīr'ənz,	gamin (gā'mIN)
ě'n-; <i>Eng.</i> ě'n-, ěnvīr'-)	garage ( <i>Am.</i> gārah'zh, gā'rīj;
espègleterie (ěspyā'glərē',	<i>Eng.</i> gā'rahzh, gā'rīj)
ěspē-)	

garçon (garSON')	laissez faire (lā'sā fār')
gauche (gōsh)	lèse-majesté (lāzmā'zhěstā)
gendarme (jANDar'm, jAN'-)	levée (lē'vē)
genre (zhANr)	liaison (lēā'zON, -zən)
gourmand (gōOR'mAN)	lingerie (lIN'zhərē, lIN'zhrē)
gourmet (gōOR'mā)	liqueur (Am. likər', -kūr'; Eng. -kūr')
grande dame (grAND dah'm)	littérateur (lī'tārāhtEU'r)
grande passion (grAND pā'syON)	loge (lōzh)
gratin (grā'tIN)	lorgnette (lōrnyě't)
grisette (grēzě't)	luxе (luks)
gruyère (grUYār')	lycée (lē'sā)
guillotine (n. gī'lōtēn; v. -ōtē'n)	macabre (mākah'br)
habitué (hābī'tūā)	madame (mādā'm)
hangar (Am. hā'ngər; Eng. hā'ng-gar)	mademoiselle (mādmwah- zě'l, mādəmzě'l)
hauteur (ōtEU'r)	mal de mer (māl də mār')
honni soit qui mal y pense (O'nē swah' kē māl ē pAN's)	malgré lui (mā'lgrā lwē')
hors de combat (ōr' də ko'mbah, -bah')	manqué (mAN'kā)
hors-d'œuvre (ōrdEU'vr)	marquise (markē'z)
hôtel de ville (ōtē'l də vėl')	marron glacé (mā'ron glā'sā)
idée fixe (ē'dā fē'ks)	massage (māsah'zh)
impasse (INpā's)	masseur (māsEU'r)
ingénue (IN'zhěnu)	masseuse (māsEU'z)
insouciance (INSōō'syANS)	matériel (mätērēē'l, -tēr-)
jabot (zhābō')	mauvais sujet (mō'vā su'zhā)
jalousie (zhā'lōōzē)	mélange (mēlAN'zh, māl-)
jeu d'esprit (zHEU dēsprē')	mêlée (mě'lā, mā'lā)
julienne (zhulyě'n)	mémoire (mě'mwar, -wōr)
	ménage (mě'nahzh, mā'n-, -ah'zh)
	menu (mě'nū, mā'nū)
	meringue (mērā'ng)
	mésalliance (mězālēAN's)
	mesdames (mādā'm)

messieurs (mēs̃yEU')	par excellence (par ɛ'ksə- lan's)
métier (mɛ'tyā, mā'-)	parquet (par'kē, par'kā, parkɛ't)
milieu (mē'lyEU)	parterre (partār')
mise en scène (mē'ZANSā'n)	parvenu (par'vənu)
modiste (modē'st)	passe-partout (pāspartō')
monsieur (məsyEU')	pas seul (pah sEU'l)
moral, -e (mōrah'l; <i>Am.</i> <i>also</i> -ă'l)	pastiche (pāstē'sh)
mot, -s (mō, -z)	pastille ( <i>Am.</i> pā'stīl, -tē'l; <i>Eng.</i> -tē'l, pā'stēl)
motet (mōtɛ't)	pâté de foie gras (pā'tā də fwah grah')
motif (mōtɛ'f; <i>Eng. also</i> mō'-)	patois (pā'twah)
naïf (nah-ē'f)	peignoir (pānwar')
naïve (nah-ē'v)	penchant (pān'shan)
naïveté (nah-ē'vtā)	pensée (pān'sā)
née (nā)	pension (pān'syon)
négligé (nɛ'glizhā)	père (pār)
noblesse oblige (nōblɛ's ōblɛ'zh)	persiflage ( <i>Am.</i> pərsiflah'zh, <i>rare</i> pər'siflāj; <i>Eng.</i> pā- siflah'zh, pər-, pār-, pər'-)
nom de guerre (NON də gār')	personnel (pərsənɛ'l)
nom de plume (NON də plu'm) <i>not French.</i>	petits soins (pɛtɛ swin')
nonpareil (nɔnpərə'ɪl)	pièce de résistance (pēā's də rɛzɛstān's)
nouveaux riches (nōō'vō rɛ'sh)	pied-à-terre (pēā'd ah tār')
nuance (NU'ANS)	pince-nez (pin'snā)
on dit (ON dɛ')	pis aller (pɛz ă'lā)
opéra bouffe (ɔ'pɛrə bōō'f)	point d'appui (pwɪn dəpwē')
outré (ōō'trā)	pommade (pəmah'd, pōm-; <i>Am. also</i> -ă'd)
paillasse (pā'lɛās, pā'lyās)	porte cochère (pōr'tkōshār')
papier mâché (pā'pyā mā'shā)	portière (pōr'tyār)
	poseur (pozEU'r)



poste restante (pō'st rĕstAN't)	réservoir (rĕ'zərɤvar, -wōr; <i>dial.</i> -voir)
pot pourri (pōpōō're, pō'-rĕ')	résumé (rĕzU'mā; <i>Am. also</i> rāzūmā', -zōōmā'; <i>Eng. also</i> rĕ'zū-, rā'z-, -zōōm-)
pourboire (pōōrbwar')	retroussé (rĭtrōō'sā)
pourparler (pōōrpar'lā)	réveillé (rĭvā'lĕ, -vĕ'lĕ, -vā'lyə; <i>American army</i> , rĕvəlĕ', rĕ'-)
précis (prĕ'sĕ, prā'-)	risqué (rĕ'skā)
première danseuse (prə-myār' dANSEU'z)	rôle (rōl)
prestige (prĕstĕ'zh)	rondeau (rō'ndō)
prie-dieu (prĕdyEU')	roquefort (rō'kfōrt, rō'kfōr)
protégé (prō'tĕzhā, prō't-)	roué (rōō'ā)
purée (pūr'ā)	rouge et noir (rōōzh ā nwar')
	ruse (rōōz, rUz)
quand même (KAN mā'm)	
qui vive (kĕ vĕ'v)	sabot (sā'bō; <i>Am. also</i> sābō')
	sabotage (sā'bōtahzh, -tĭj)
raconteur (rākONTEU'r)	sachet (sā'shā)
ragoût (rāgōō')	salle à manger (sālahMAN'-zhā)
raison d'être (rā'ZON dā'tr)	salon (sā'lon)
rapport (rāpōr')	sang-froid (sANfrwah')
rapprochement (rāpro'sh-MAN)	sans ( <i>English word</i> , sānz; <i>French</i> , sAN)
réchauffé (rāshō'fā)	sans-culotte (sANKulo't)
recherché (rāshār'shā)	sans-gêne (sANzhā'n)
reconnaissance (rikō'nīsəns)	sans-souci (sANSōōsĕ')
régime (rāzhĕ'm)	sauté (sō'tā)
renaissance (rĭnā'səns, rĕ-nəSAN's)	sauve-qui-peut (sōvkĕPEU')
rencontre (rANKON'tr)	savant (sā'VAN)
rendez-vous (rAN'dāvōō)	savoir-faire (sāvwarfār')
répertoire (rĕ'pərtwar)	séance (sā'ANS)
répondez s'il vous plaît, R.S.V.P. (rĕPON'dā sĕl vōō plā')	seigneur (sā'nyEUR)
	sobriquet (sō'brikā)



soi-disant (swahdē'zan)	trouvère (trōō'vār, -vār')
soirée (swar'ā)	tulle (tūl, tul; <i>Eng. also</i> tōō!)
soupçon (sōō'pson)	
Suède (swād)	valenciennes (vălansyē'n)
suite (swēt)	valet ( <i>v.</i> , <i>n.</i> , vă'lit, -lē, -lā)
svelte (svělt)	vaudeville ( <i>Am.</i> vō'dvīl, vō'dävīl; <i>Eng.</i> vō'dävīl, -vėl)
table d'hôte (tahbl dō't)	vers libre (vār lē'br)
tant mieux (tan myeu')	vignette (vėnyě't; <i>Eng. also</i> vī-, -ně't)
tapis (tă'pē)	vingt-et-un (vin'tāun')
terrain (tərā'n)	vin ordinaire (vin ōrdīnār')
tête-à-tête (tātahtā't)	vis-à-vis (vēzahvē')
thé dansant (tā' dan'san)	visé (vē'zā)
timbre (tinbr, tă'mbər)	vol-au-vent (vō'lōvan)
ton (ton)	volte-face (voltfah's)
tonneau (tō'nō)	wagon-lit (vă'gonlē')
tour de force (tōōr də fōr's)	
tout à fait (tōōt ah fā')	
tout ensemble (tōōt ANSAN'bl)	
trait ( <i>Am.</i> trāt, trā; <i>Eng.</i> trā)	zouave (zōō'ahv, -ah'v)

### German.

**285.** The values of the consonantal letters in German are surprising to the inexperienced reader. The chief stumbling blocks are the following:

**286.** The letters *b* and *d*, while usually standing as in English for the voiced consonants (b) and (d), represent at the end of a word the voiceless consonants (p) and (t), e.g. *gelb* (gělp), *Hund* (hōont).

**287.** The combination *ch* after a vowel may be rendered best by an imitation of the Scotch *ch* of *loch*, a sound that in this book is represented by the sign CH, e.g. *hoch* (hōCH). After a consonant *ch* is sounded approximately (hy), e.g.

*Mädchen* (māt-hyən). Before *s* in the same root *ch* is sounded (k), e.g. *Ochse* (ō'ksə).

288. The letter *g* at the beginning of a word or syllable is pronounced (g): at the end of a word or syllable it is sounded (CH), e.g. *gut* (gōōt), *Tag* (tahCH).

289. The letter *j* is always sounded (y), e.g. *Jahr* (yar).

290. The combination *ng* is never sounded (ng-g), but always (ng), e.g. *Finger* (fi'ngər).

291. At the beginning of a word or syllable *s* is pronounced (z), while at the end it is pronounced (s), e.g. *See* (zā), *Insel* (i'nzəl), *das* (dahs). The combination *sch* is pronounced (sh), e.g. *Fisch* (fish). At the beginning of a word *sp* and *st* are pronounced (shp), (sht), e.g. *Spiel* (shpēl), *Sturm* (shtōōrm).

292. Another troublesome sibilant sound is the (ts) which is the rendering of three different letters—*z* in all positions, *c* before front vowels, and *t* in *-tion*, e.g. *Pelz* (pelts), *Cigarren* (tsigar'ən), *Rationen* (rahtsēō'nən).

293. The letter *v* is pronounced (f), e.g. *Vaterland* (fah'tərlahnt).

294. The letter *w* is pronounced (v), e.g. *Welt* (vēlt).

295. Two striking features of German vowel notation are the use of *h* after a vowel as a mark of length, and the placing of two dots over certain vowels to indicate a modification called 'umlaut' (ōō'mlowt). Umlaut produces a fronting of the original sound, so that, for example, the plural of *Mann* (mahn) is *Männer* (mē'nər).

296. The vowel *a* in German is always sounded (ah), e.g. *Wasser* (vah'sər).

297. The vowels *e* and *ä*, which are practically the same, are pronounced (ā) when long, e.g. *See* (zā), *Käse* (kā'zə). When short they are pronounced (ě), e.g. *Fels* (fěls), *Männer*

(mĕ'nər). The combinations *er*, *är*, are sounded (ār), e.g. *Berg* (bārĥ), *Bär* (bār). Unstressed *e* is sounded (ə) as in the second and fourth examples used in this paragraph. The German (ā), unlike the English (ā), is not diphthongal. [See section 43.]

298. The long sound of *i*—spelt *ih*, *ie*—is (ē), e.g. *Tier* (tēr), *Ihr* (ēr). The short sound is (ĭ), e.g. *Wind* (vĭnt).

299. The long and short sounds of *o* are practically the same as in English, though the American speaker must remember to give (ö) its English and not its American rendering. [See section 98.] The German (ō), unlike the English (ō), is never diphthongal. [See section 96.]

300. The vowel *ö*, when long, is sounded (ēu, see section 277), e.g. *Öl* (ēul). When short, it is sounded (ə), e.g. *Körper* (kər'pər).

301. The vowel *u* is pronounced (ōō) or (ōö) according to length, e.g. *Mutter* (mōō'tər), *Mund* (mōont). The German long *u* is never pronounced (yōō). [Compare section 120.]

302. The vowel *ü* has the sound of (ū, see section 276), e.g. *Müller* (mū'lər).

303. The combinations *ai*, *ei*, are sounded (ī), e.g. *Mai* (mī), *mein* (mīn).

304. The combination *au* is sounded (ow), e.g. *Baum* (bowm).

305. The combinations *äu*, *eu*, are sounded (oi), e.g. *Bäumchen* (boi'mhyən), *Teufel* (toi'fəl).

The following short list contains most of the German words and phrases used in English. In German all nouns are spelt with capital letters. When such words are imported into English, however, it is usual to treat them as English words and to use small letters. German proper nouns will be found in section 317 at the end of this chapter.

## 306.

Ablaut (ah'plowt)	Rittmeister (rī'tmīstər)
allerhöchst (ah'lərHEU'CHst)	Rucksack (ru'ksahk)
Anzeiger (ah'ntsīgər)	Sprachgefühl (shprah'CHgə-ful)
auf Wiedersehen (owf vē'dərzāən)	Sturm und Drang (shtōorm öönt drahg)
Blut und Eisen (blōot öönt ī'zən)	Tag (tahCH)
Dachshund ( <i>anglicized</i> , dä'kshōō'nd; <i>German</i> , dah'ks-hōönt)	Tendenz (tëndē'nts)
Delicatessen (dēlikətē'sən)	Uhlan (ōō'lahn; <i>Am. and Eng. also</i> ū'lən)
Domkirche (dō'mkīrCHə)	Umlaut (ōō'mlowt)
Ewigkeit (ā'vīCHkīt)	und so weiter, u.s.w. (öönt zō vī'tər)
ewig-weibliche (ā'vīCH-vī'blīCHə)	Unteroffizier (öō'ntər-öfītsēr')
Frau (frow)	Unterseeboot (öō'ntər-zā'bōt)
Fräulein (froī'līn)	Vaterland (fah'tərlahnt)
Gesundheit (gəzōō'nt-hīt)	verbotten (fərbō'tən)
Hauptmann (how'ptmahnt)	Verein (fērī'n)
Heimweh (hī'mvā)	Wanderjahre (vah'ndəryarə)
ich dien (īCH dēn')	Wanderlust (vah'ndərlōöst)
ja wohl (yah vōl')	Weltanschauung (vē'ltahn-show'ōōng)
Kindergarten (kī'ndərgar-tən)	Weltliteratur (vē'ltlītərah-tōōr')
Kultur (kōōltōōr')	Weltpolitik (vē'ltpōlītī'k)
Landgraf (lah'ntgrahf)	Weltschmerz (vē'ltshmərts)
Landwehr (lah'ntvār)	Zeitgeist (tsī'tgīst)
Lehrjahre (lār'yarə)	Zeitschrift (tsī'tshrift)
Leitmotiv (lī'tmōtēf)	Zeitung (tsī'tōōng)
Reichstag (rī'CHstahCH)	Zollverein (tsō'lfərīn)
	zum Beispiel (tsōōm bī'shpēl)

*Italian.*

307. Italian vowels are all pronounced rather quickly, and they cannot therefore be effectively divided, as can the English vowels, into groups of long and short sounds. In general it may be said that in Italian the symbols *a*, *e*, *i*, *o*, and *u* always have the same values, though it is true that they are all slightly shorter in unstressed syllables than in stressed syllables, unstressed *e* and *i* in particular being noticeably short when final. But the difference between long and short is never so marked in Italian as in English. A distinction is made between the 'close' and 'open' sounds of *e* and *o*. [See section 308.] The stress in an Italian word usually falls on the last syllable but one. When it falls on the final syllable the stressed vowel is usually indicated by a grave accent ('), e.g. *virtù* (vērtōō'). Italian has strictly speaking no diphthongs; and accordingly two vowels coming together are pronounced separately, e.g. *maestoso* (mah-āstō'zō). But the vowels *i* and *u*, when followed by *a*, *e*, or *o*, lose full syllabic value, the resulting sounds being approximately (y) and (w) respectively, e.g. *chianti* (kyah'ntē), *duomo* (dwaw'mō).

308. The Italian vowels are pronounced approximately as follows:

i. *a* as (ah), e.g. *aria* (ah'rēah)

ii. *e* 'close' as (ā), e.g. *dolce* (dō'lchā). This vowel is anglicized as (ā), but in reality it lacks the diphthongal quality of the English vowel. [See section 43.] The English (ā) is a diphthong made up approximately of (ĕ) and (ē); the Italian 'close' *e* represents a lengthened form of the first of these sounds.

iii. *e* 'open' as (ĕ), e.g. *ecco* (ĕ'k-kō), unless followed by *r* in the same syllable when we represent it as (ā). This vowel occurs only in stressed syllables. It is similar to the opening vowel sound in (ār). It is usually anglicized as (ĕ);

but in reality it represents a longer and more open sound than this short English vowel. It is sometimes heard in *yes*. [See section 136.]

iv. *i* as (ē), e.g. *diva* (dē'vah).

v. *o* 'close' as (ō), e.g. *capo* (kah'pō). This vowel is usually anglicized as (ō), but it lacks the diphthongal quality of the English vowel. [See section 96.] The English (ō) is a diphthong made up approximately of the pure *o* sound and (ōō); the Italian 'close' *o* represents the pure *o* sound alone.

vi. *o* 'open' as (Eng. aw), e.g. *poco* (paw'kō). This vowel occurs only in stressed syllables. It is usually anglicized as (ō).

vii. *u* as (oo), e.g. *uno* (ōō'nō).

**309.** The doubling of a consonant in Italian actually means something. In English the doubled consonant of a word like *robbing* is a mere mark of vowel quality; only in a few words like *bookkeeper* and *coolly* is the doubled consonant longer than a single one would be. In Italian, however, the doubled consonant has regularly this longer sound, the beginning at least of the first of the pair being audible before the second one is taken up, e.g. *donna* (daw'n-nah), *sotto* (sō't-tō). This can be clearly seen where the doubled consonant itself consists of two sounds in combination, e.g. *c* before *e* or *i* (ch, *that is* t-sh), *g* before *e* or *i* (j, *that is* d-zh), and *z* (t-s or d-z). When these consonants are doubled, only the first element is repeated, e.g. *braccio* (brah't-chō), *maggiore* (mahd-jōr'ā), *mezzo* (mě'd-dzō). The double consonants in the combinations *cci* (t-ch), *ggi* (d-j), *zz* (t-ts, d-dz) are discussed in sections 310, 311, and 313. In our transcriptions we separate double consonants by a hyphen in order to call the reader's attention to the lengthened sound.

**310.** The consonant *c* is sounded as (k) before *a*, *o*, *u*, or another consonant, e.g. *cantabile* (kahntah'bēlā), *clima*



(klē'mah); but as (ch) before *e* or *i*, e.g. *cicerone* (chēchārō'nā). The combination *ch* has the sound of (k), e.g. *che* (kā). The combination *ci* represents (ch) before *a*, *o*, or *u*, e.g. *cià* (chah). The combination *cci* represents (t-ch) before *a*, *o*, or *u*, e.g. *capriccio* (kahprē't-chō).

**311.** The consonant *g* is sounded as (g) before *a*, *o*, *u*, or another consonant, e.g. *gala* (gah'lah), *allegro* (ahl-lā'grō); but as (j) before *e* or *i*, e.g. *agitato* (ahjētah'tō). The combination *gi* represents (j) before *a*, *o*, or *u*, e.g. *adagio* (ahdah'jō). The combination *ggi* represents (d-j) before *a*, *o*, or *u*, e.g. *arpeggio* (arpē'd-jō). The combination *gh* represents (g), e.g. *ghetto* (gā't-tō). The combination *gli*, with a few exceptions, has the sound approximately of (ly), e.g. *intaglio* (ēntah'lyō). The combination *gn* before a vowel has the sound of (ny), e.g. *signor* (sē'nyōr).

**312.** The letter *s* carries, as in English, the two sounds (s) and (z). The latter is the sound usually given to *s* when it occurs between vowels or before voiced consonants, e.g. *rosa* (rō'zah), *slitta* (zlē't-tah). The combination *sc* when it occurs before *e* or *i* has the sound of (sh), e.g. *fascista* (fahshē'stah). The combination *sci* when it occurs before *a*, *ó*, or *u* likewise has the sound of (sh), e.g. *scià* (shah). The combination *sch* has the sound of (sk), e.g. *schiaiva* (skēah'vah).

**313.** The letter *z* usually has the sound of (ts), e.g. *scherzo* (skār'tsō); but when it is initial it sometimes has the sound of (dz), e.g. *zero* (dzē'ro). The combination *zz* usually has the sound of (t-ts), e.g. *palazzo* (pahlah't-tsō); but sometimes it has the sound of (d-dz), e.g. *mezzo* (mě'd-dzō). The first half of the anglicized word *mezzotint* is sometimes pronounced in the Italian manner (*Am.* mě'zōtint, mě'dzō-; *Eng.* mě'dzō-, mě'tzō-, mě'zō-).

**314.** The letter *h* is always silent, e.g. *ha* (ah). The other consonants have their usual English values.

The following list contains most of the Italian words and



phrases used in English. We have in each case given the approximate Italian pronunciation as well as the one usually accepted in English. A few words like *cicala* and *charlatan* which have lost their Italian associations have been listed in the earlier chapters of the book. Italian proper names will be found in section 317 at the end of this chapter.

**315. Note:** The approximate Italian pronunciation is in each instance given last. The symbol (aw) represents (*Eng.* aw). [See section 97.]

accelerando (äksälärä'ndō; aht-chālārah'ndō)

adagio (ədah'jēō, -jō; ahdah'jō)

agitato (ājītah'tō, ahjētah'tō)

alfresco (älfrē'skō; ahlfrē'skō)

allegretto (äligrē'tō; ahl-lāgrē't-tō)

allegro (älā'grō, älā-; ahl-lā'grō)

andante (ändä'ntē; ahndah'ntā)

aria (ah'rēə, ār'ēə; ah'rēah)

a rivederci (ah rēvādār'chē)

arpeggio (arpē'jēō; arpē'd-jō)

avanti (ahvah'ntē)

basso profondo (bah'sō prōfō'ndō; bah's-sō prōfō'ndō)

ben trovato (bēn trovah'tō)

bravura (brävūr'ə, -vyōr'-, -vōōr'-; brahvōō'rah)

cadenza (kädē'nzə; kahdē'ntsah)

campanile (kämpənē'lē; kahmpahnē'lā)

cantabile (kántä'bīlē; kahntah'bēlā)

cantata (kántah'tə, kən-; kahntah'tah)

canzone (kāntsō'nē, -nzō-; kahntsō'nā)

capriccio (kāpri'chēō, -prē'-, -chyō; kahprē't-chō)

cavatina (kävətē'nə; kahvahtē'nah)

chianti (kēā'ntē; kyah'ntē)

chiaroscuro (kēarəskūr'ō, -rō-, -skōōr'-; kyahrōskōō'rō)

cicerone (chīchārō'nē, šisər-; chēchārō'nā)

con amore (kōn ahmōr'ā; kōn ahmō'rā)

concerto (kənchər'tō, kŏn-; kŏnchār'tō)  
 condottiere (kŏndŏtyār'ā; kŏndŏt-tyě'rā)  
 conversazione (kŏnvərsātsēō'nē; kŏnvārsahsēō'nā)  
 corpo di Bacco (kŏr'pō dē bah'kō; -bah'k-kō)  
 crescendo (krəshě'ndō, krī-; krāshě'ndō)

da capo (dah kah'pō)  
 decrescendo (dēkrəshě'ndō; dākrāshě'ndō)  
 diletta/te, -/ti (dilītā'n/tē, -/tē; dēlāt-tah'n/tā, -/tē)  
 diminuendo (dīmīnūě'ndō; dēmēnōōě'ndō)  
 diva (dē'və; dē'vah)  
 doge (dōj; daw'jā)  
 dolce far niente (dŏ'lchā far nēě'ntā)  
 duomo (dwō'mō; dwaw'mō)

ecco (ě'kō; ě'k-kō)

falsetto (fawlsě'tō; fahlsě't-tō)  
 fantasia (fāntah'zhĕə, fāntəzĕə; fahntahzĕ'ah)  
 fascisti (fāshĕ'stĕ; fahshĕ'stĕ)  
 finale (fīnah'lē; fēnah'lā)  
 forte (fŏr'tē; fŏr'tā)  
 furore (fūrŏr'ē, fūr'ŏr; fŏrŏr'rā)

ghetto (gĕ'tō; gā't-tō)

impresario (īmprĕzar'ēō; -prīz-, -sar'-; ĕmprāzah'rēō)  
 improvvisatore (ĕmprŏv-vĕzahtō'rā)  
 intaglio (īntah'lēō, -tā'l-, -lyō; ĕntah'lyō)  
 intermezzo (īntərmĕ'dzō, -mĕ'tsō; ĕntārmĕ'd-dzō)

lento (lē'ntō)  
 libret/to, -/ti (lībrĕ'/tō, -/tē; lēbrā't-/tō, -/tē)  
 loggia (lŏ'jə; law'd-jah)

maestoso (mah-ĕstō'zō, -ō'sō; mah-āstō'zō)  
 maestro (mah-ĕ'strō, mah'-; mah-ā'strō, -ĕ'strō)

mezzo-soprano (mě'dzō-səprah'nō, mě'tsō-; mě'd-dzō-sōprah'nō)

moderato (mōdərah'tō; mōdārah'tō)

novel/la, -/le (nōvē'/lə, -/lā; nōvē'l-/lah, -/lā)

obbligato (öbligah'tō; öb-blēgah'tō)

ottava rima (ötah'və rē'mə; öt-tah'vah rē'mah)

palazzo (pālah'tsō; pahlah't-tsō)

pianissimo (pēān'īmō, pyān-, pēah'n-, pyah'n-; pyahnē's-sēmō)

piazza (pēā'zə, -ā'dzə; pyah't-tsah)

pizzicato (pītsikah'tō; pēt-tsēkah'tō)

poco (pō'kō; paw'kō)

prima donna (prē'mə dō'nə; prē'mah daw'n-nah)

recitativo (rēsītātē'vō; rāchētahtē'vō)

scenario (sěná'rēō, sənār'ēō; shānar'ēō)

scherzo (skār'tsō, skər'tsō; skār'tsō)

sforzato (sförtsah'tō)

signor (sē'nyōr)

signora (sēnyōr'ə; sēnyō'rah)

sostenuto (söstēnōō'tō; sōstānōō'tō)

sotto voce (sō'tō vō'chē; sō't-tō vō'chā)

staccato (stakah'tō; stahk-kah'tō)

tempo (tē'mpō)

tenore (tēnōr'ā; tānō'rā)

terza rima (tər'tsə rē'mə; tē'rtsah rē'mah)

toccata (takah'tə; tōk-kah'tah)

troppo (trō'pō; traw'p-pō)

tutti frutti (tōō'tē frōō'tē; tōō't-tē frōō't-tē)

vermicelli (vərmisē'lē; vārmēchē'l-lē)

viola ('instrument', vēō'lə; vēaw'lah)

316. In the following list we give most of the French, German, and Italian names likely to be encountered by an English reader. Where these names have an anglicized spelling we have given the original form of the word as well, together with the approximate foreign pronunciation of this. We have endeavoured in each instance to set down the accepted English rendering of the name; but when usage is not clearly established we have given the approximate foreign pronunciation or the pronunciation which would be correct in English by analogy. Certain names such as *Froissart* and *Poitiers* came into English use in the Middle Ages; and the typical English pronunciation (froi'sart, poitēr'z), to which we give precedence, is practically that which obtained in France in the fourteenth century. It may be noted that in the case of *Petruchio* we take no account of pronunciations with (k); the termination *-uchio* must not be sounded as Italian, being merely an Elizabethan phonetic spelling for an original *-uccio*.

317.

Abruzzi (əbrōō'tsē)	Anjou (AN'zhōō)
Agincourt ( <i>Am.</i> ă'zhīnkōōr; <i>Eng.</i> ă'jīnkōrt; <i>French,</i> ăzīnkōōr')	Aosta (ah-ō'stə, ăō'stə)
Aïda (ah-ē'dah)	Ardenne (ardē'n, -dē'nz)
Aisne (ān)	Arras (ă'rəs, ărah's)
Aix-la-Chapelle (ă'kslah- shăpě'l); <i>German,</i> Aachen	Austerlitz (ow'stərlīts)
(ah'CHən)	Avignon (ăvē'nyōN)
Alberti (ahlbār'tē)	Bach (bahCH)
Alençon (ăLAN'sON)	Baedeker (bā'dīkər)
Alfieri (ahlfyār'ē)	Bâle, Basel (bahl; bah'zəl)
Allegra (ălă'grə)	Balzac (bă'lzăk)
Alsace (ălsă's)	Bayeux (bāōō', băyEU')
Amiens ( <i>City,</i> ă'myIN; <i>Shakespearean character,</i> ă'mēānz)	Bayreuth (bīroi't)
	Beethoven (bā'tōvən, bāt- hō'vən)
	Belle Sauvage (bē'l sōvah'zh)

Bellini (bělē'nē)	Carducci (kardōō'chē)
Bergson (bər'gsən)	Carlsbad (kar'lbăd -bahd; <i>German</i> , -baht)
Béthune (běthū'n, bātu'n)	Carlsruhe (kar'lsrōōə)
Biarritz (bēahrē'ts, -rī'ts)	Casabianca (kā'səbēā'ngkə)
Bingen (bī'ngən)	Castiglione (kahstēlyō'nā)
Bizet (bē'zā)	Cavalleria Rusticana (kah- vahlārē'ə rōōstikah'nə)
Blois (blwah)	Cellini (chēlē'nē)
Blücher (blōō'kər, blōō'- chər; <i>German</i> , blu'CHər)	Cenci (chē'nchē)
Boccaccio (bōkah'chēō, bək-, -kā'ch-)	Cenis (sənē')
Bordeaux (bōrdō')	Champlain (shāmplā'n)
Borghese (bōrgā'zā)	Champs-Élysées (shānz- ālē'zā)
Bossuet (bō'swā)	Charlemagne (shar'ləmān)
Botticelli (bōtichē'lē)	Chartres (shatr)
Boucher (bōō'shā)	Chartreuse (shartreu'z)
Boulogne (bōōlō'n)	Chartreux (shartreu')
Brahms (brahmz)	Chateaubriand (shātō- brēAN')
Bramante (brahmah'ntā)	Château-Thierry (shā'tō tyārē')
Bremen (brā'mən, brē'm-)	Cherbourg (shər'bōōrg, -bōrg, -bərg, shār'bōōr)
Breslau (brē'slow)	Chillon (shē'yON, -yō'n, -yON')
Brindisi (brī'ndīzē)	Chopin (shō'pIN, shō'pIN)
Bruges (brōōzh)	Cimabue (chēmahbōō'ā)
Brunelleschi (brōōnēl-lē'- skē)	Clemenceau (klēmAN'sō)
Brunetière (brunētyār')	Coblenz (kōblē'nts, -blē'ns, kō'-)
Brunhilde (brōō'nhīldə, -hī'ldə; <i>German</i> , brun-)	Cœur de Lion (kər də lē'ON)
Caen (kAN)	Colnaghi (kōlnah'gē)
Calais (kā'lis, kā'lā, kā'lē, kālā')	Cologne (kəlō'n); <i>German</i> , Cöln (kEuln)
Cambrai (kā'mbrā)	
Campagna (kāmpā'nyə)	
Cannes (kän)	
Carcassonne (karkäso'n)	

Commines (komē'n)	Ehrenbreitstein (ārənbrī't-shtīn)
Corneille (kōrna'ʔ, kōrnā')	
Corot (kōr'ō)	Elberfeld (ēlbərfēlt)
Correggio (kōrē'jēō, kōrē'jō)	Engadine (ē'ng-gədēn)
Crécy (krē'sē)	Erfurt (ār'fōort)
Croce (krō'chā)	Este (ē'stē, ē'stā)
Cuvier (kū'vēā, kuvyā')	Étaples (ātā'pl)
D'Annunzio (dānōō'ntsēō)	Farnese (fainā'zā)
Dante Alighieri (dāntē, dah'ntā ahlēgyā'rē)	Faust (fowst)
Danzig (dā'ntsīg, -sīk)	Fénelon (fā'nālon)
D'Artagnan (dartā'nyān)	Ferrara (fērar'ə)
Daudet (dō'dā)	Fesole, Fiesole (fē'zōlā, fyē'z-)
Dauphiné (dō'fēnā)	Fichte (fi'chtə)
Da Vinci (dah vē'nchē)	Figaro (fē'garō, -gar'ō)
Davos (dah'vōs, dahvō's)	Finisterre (fīnistār')
Deauville (dō'vēl)	Flaubert (flōbār')
Debussy (dəbū'sē, -bū'sē)	Fliegende Holländer, Der (dār flē'gëndə hō'lëndər)
Descartes (dākar't)	Florence (flō'rīns); <i>Italian</i> , Firenze (fērē'ntsā)
Deutschland (doi'chlahnd, -lahnt)	Foch (fōsh)
Diderot (dē'dərō, dē'drō)	Fontainebleau (fōntēnblō', fontānblō')
Dieppe (dēē'p)	
Dinard (dē'nar)	Fra Diavolo (frah dēah'vəlō)
Don Giovanni (dōn jōvah'nē)	Fragonard (frā'gōnar)
Doré, Gustave (gōō'stahv dōr'ā)	Francesca (frahnchē'skə)
Drachenfels (drā'kənfēlz, -fēls, drah'chənfēls)	Franz (frānts)
Du Guesclin (du gā'klīn)	Fröbel (frēu'bəl)
Dumas (dū'mah, dōō'mah, dūmah')	Froissart (froī'sart, frwah'-frwah'sar)
Dunois (dūnwah')	Galileo (gālīlā'ō, -lē'ō)
Düsseldorf (dū'səldōrf)	Galvani (gālvah'nē)
	Garonne (gārō'n)
	Gauguin (gō'gīn)

Gautier (gō'tyā)	Il Duce (ēl dōō'chā)
Genoa (jě'nōā); <i>Italian</i> ,	Il Penseroso (ēl pěnsərō'zō)
Genova (jě'nōvah)	<i>not modern Italian.</i>
Ghent (gěnt)	Il Trovatore (ēl trōvətōr'ā)
Giorgione (jōrjō'nē)	Ingres (Ingr)
Giotto (jō'tō)	Innsbruck (i'nzbrōök)
Giovanni (jōvah'nē)	Interlaken (i'ntərlahkən)
Gironde (zhērōN'd)	
Girondin (jīrō'ndīn, zhērōN- dīN')	Jacques (zhăk)
Giuseppe (jōōsēc'pā)	Jaques ( <i>Shakespeare</i> , jāk'wiz)
Goethe (gēU'tə)	Jena (yā'nə)
Göttingen (gēU'tīngən)	Joinville (zhwin'vėl)
Gounod (gōō'nō)	Jungfrau (yōō'ngfrow)
Gratiano ( <i>Shakespeare</i> ,	Kant (kānt)
grāshēah'nō)	Karlsbad (kar'lbäd, -bahd;
Grenoble (grēnō'bl)	<i>German</i> , -baht)
Greuze (grēUZ)	Kreisler (krī'slər)
Gruyère (grōō'yār, grū'yār)	Kreutzer Sonata (kroi'tsər
Guglielmo (gōōlyě'linō)	sōnah'tə)
Guido Reni (gē'dō, gwē'dō rā'nē)	La Gioconda (lah jōkō'ndə)
Guise (gēz)	L'Allegro (lālā'grō)
Guizot (gē'zō)	La Traviata (lah trah- vēah'tə)
Haydn (hīdn)	Lausanne (lōzā'n)
Hegel (hā'gəl)	Leibniz (lī'bnīts)
Heidelberg (hī'dəlbərg)	Leipzig (lī'pzīg, lī'ptsīch)
Heilbronn (hī'lbrōn)	Leopardi (lāōpar'dē)
Heine (hī'nə)	Lieder ohne Worte (lē'dər
Helmholz (hē'lmhōlts)	ōnə vōr'tə)
Heyse (hī'zə)	Liège (lēā'zh)
Hildesheim (hī'ldəs-hīm)	Limoges (līmō'zh)
Holbein (hō'lbīn, hō'l-)	Liszt (līst)
Huguenot (hū'gənōt, hū'- gənō)	Lohengrin (lō'īngrīn)
	Lourdes (lōōrd)



Louvain (lōō'vin, -vān)	Monaco (mō'nəkō)
Louvre (lōōvr)	Monet (mō'nā)
Lucerne (lōōsər'n, lū-)	Monna Lisa (mō'nə lē'zə)
Lyons (lī'enz)	Mons (mōnz, mawns, mawnz, MONS)
Machiavelli (mäkēävě'lē, -kyə-)	Montaigne (mōntā'n)
Maeterlinck ( <i>Am.</i> mē'tər- līngk; <i>Eng.</i> mā'-)	Mont Blanc (MONblān')
Maggiore (mäjōr'ē, -ōr'ā)	Monte Carlo (mōntē kar'lō)
Mainz, Mayence (mīnts; mīAN's, -ah'ns)	Montesquieu (mōntěskū', montěskyEU')
Malplaquet (mä'lpləkā)	Montpellier (MONpě'lēā, mōn-, mōnt-, MONpělyā')
Mannheim (mä'nhīm)	Mont-Saint-Michel (MON- sīnměshē'l)
Mantua (mä'ntūə)	Moulin Rouge (mōō'lin rōōzh)
Marienbad (mərə'ənbahd; <i>German</i> , mahrē'ənbahd)	Mozart (mō'zart, mō'tsart)
Marseillaise (marsəlā'z, -sěyā'z)	Mühlhausen (mū'lhowzən)
Marseilles (marsā'lz)	Munchausen (mūnchaw'zən, -chow'-)
Mascagni (mäskah'nyē)	Munich (mū'nīk); <i>German</i> , München (mū'nhyən)
Massenet (mä'sənā, -snā)	Musset, Alfred de (ālfrā' də mū'sā)
Maupassant, Guy de (gē də mō'pəsAN, -pahs-)	Mussolini (mōōsōlē'nē)
Medici (mē'dīchē)	
Mendelssohn (mě'ndəlsən, -sōn)	
Mentone (mēntō'nē); <i>French</i> , Menton (MAN'tON)	Nantes (nahnt, NANT)
Mérimée (mā'rēmā)	Narbonne (narbō'n)
Meuse (mūz, MEUZ)	Neanderthal (něā'ndərtahl)
Milan (mīlā'n, mī'lən); <i>Italian</i> , Milano (mēlah'nō)	Nemours (němōōr')
Millet (mēlā')	Neuchâtel (NEUSHătē'l)
Molière (mō'lēār, mōl-, molyār')	Nibelungenlied (nībəlōō'ng- ənlēd; <i>German</i> , -lēt)
	Nice (nēs)
	Nietzsche (nē'chə)

- Nuremberg (nūr'əmbərg);  
*German*, Nürnberg (nūr'n-  
 bārch)  
 Oberammergau (ōbərā'mər-  
 gow)  
 Orléans (ōrlē'nz, ōr'-)  
 Padua (pā'dūə)  
 Pagliacci (pahlyēah'chē)  
 Pasteur (pahstEU'r)  
 Palestrina (pālīstrē'nə)  
 Perugia (pērōō'jēə, -jə)  
 Perugino (pērōōjē'nō)  
 Pestalozzi (pēstəlō'tsē)  
 Petrarch (pē'trark, pē't-);  
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 Petruchio (pītrōō'chēō,  
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 Pirandello (pīrāndè'lō)  
 Pisa (pē'zə)  
 Poincaré (pwīnkārā')  
 Poitiers (poitēr'z, pwahtyā')  
 Pompeii (pōmpā'ē, pōmpē'ī)  
 Potsdam (pō'tsdām)  
 Proust (prōōst)  
 Puccini (pōōchē'nē)  
 Rabelais (rāblā', rābəlā',  
 rā'blā, rā'bəlā)  
 Racine (rāsē'n)  
 Renan (rēnAN')  
 Rheims (rēmz; *French*, rINS)  
 Richelieu (rīshəlōō, rē'sh-,  
 rī'shəlū)  
 Renzi (rēcē'nzē)  
 Rigi (rē'gē)  
 Rimini (rī'mīnē)  
 Riviera (rīvēār'ə)  
 Rizzio (rī'tsēō)  
 Robespierre (rō'bzpyār)  
 Rodin (rō'dīn)  
 Romola (rō'mələ, -mōl-)  
 Ronsard (rON'sar)  
 Röntgen (rEU'ntyən)  
 Rostand (rō'stAN)  
 Rouen (rōō'AN, rWAN)  
 Rousseau (rōō'sō, -sō')  
 Rubinstein (rōō'bīnstīn)  
 Saint-Cloud (sIN klōō')  
 Sainte-Beuve (sINTbEU'v)  
 Saint-Germain (sIN zhār'-  
 mIN)  
 Saint-Gothard (səntgō'tərd)  
 Saint Helier (sənt hē'lyər)  
 Saint-Malo (sn mah'lō, sIN  
 mālō')  
 Saint Moritz (sIN mōrē'ts)  
 Saint-Saens (sINSAN's)  
 Sauterne (sōtər'n)  
 Schiller (shī'lər)  
 Schlegel (shlā'gəl)  
 Schleswig (shlē'swīg, -zvīg)  
 Schliemann (shlē'mahn)  
 Schopenhauer (shō'pən-  
 howər)  
 Schubert (shōō'bərt)  
 Schumann (shōō'mahn,  
 -mən)  
 Sévigné, Mme. de (mā'dām  
 də sāvē'nyā)

Sèvres (sāvr)	Verdi (vār'dē, vər'dē)
Siegfried (sē'gfrēd)	Verdun (vār'dün, vərđū'n, vārdün')
Somme (söm)	Verlaine (vərlā'n)
Sorbonne (sōrbō'n, -bo'n)	Veronese (vērōnā'zē, -nē'z)
Staël, Mme. de (mä'dām də stah'ël)	Versailles (vārsī', -sah'Y, vərsā'lz)
Strauss (strows)	Vichy (vē'shē)
Stuttgart (stöō'tgart)	Villon (vēlon')
Tannhäuser (tah'nhoizər)	Vinci (vī'nchē)
Tauchnitz (tow'chnīts, tow'k-)	Vosges (vōzh)
Teufelsdröck (toi'fəlzdrēk)	Wagner (vah'gnər)
Thaïs (tah-ēs)	Wallenstein (vahl'ənstīn)
Titian (tī'shən); <i>Italian</i> , Tiziano (tētsyah'nō)	Watteau (wō'tō; <i>French</i> , vah'tō)
Toulon (tōolon')	Werther (vār'tər)
Toulouse (tōōlōō'z)	Wiesbaden (vē'sbahdən, vē'z-)
Tours (tōōr)	Wilhelm Meister (vī'lhēlm mī'stər)
Trieste (trēē'st)	Worms (vōrmz, wərmz)
Tuileries (twē'lārē)	Xavier (zā'veər, zā'-)
Turenne (tūrē'n, turē'n)	Ypres (ēpr)
Tussaud (tēsō', tōōsō', tōōsaw'd)	Ysaye (ēsī'ē, ēsī', ēzī'ē, ēzī')
Tyrol (tī'rəl, tīrō'l, tīrō'l)	Zola (zō'lah)
Ushant (ū'shənt); <i>French</i> , Ouessant (ōōēsAN')	Zürich (zū'rīk, zōō'rīk)

## BIBLIOGRAPHY

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## INDEX OF WORDS

THIS index contains all the words discussed in the preceding chapters except those which are listed under prefixes such as *pre-*, *pro-*, *re-*. The prefixes themselves are indexed below; and the individual words will be found in the sections to which reference is made. Nor have the proper names been indexed. These will be found alphabetically arranged in the appropriate chapters: English proper names in Chapter VII; Biblical, in Chapter VIII; Greek and Latin, in Chapter IX; and French, German, and Italian, in Chapter X. The numbers used in the index refer, not to pages, but to sections.

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